

SECOND
UNITED PRESBYTERIAN CHURCH
OF PHILADELPHIA.

1830.

1840.

1880.

F 448

~~H 519~~

FROM THE LIBRARY OF
REV. LOUIS FITZGERALD BENSON, D. D.

BEQUEATHED BY HIM TO

THE LIBRARY OF
PRINCETON THEOLOGICAL SEMINARY

SCC
4083

OUR CHURCH HYMNODY,

AN

ESSAY AND REVIEW,

BY

✓
JOHN HEYWOOD,

EDITOR OF THE ANGLICAN PSALTER NOTED, ORGANIZING CHOIRMASTER TO THE
CHORAL ASSOCIATION FOR THE ARCHDEACONRY OF COVENTRY, AND
ORGANIST AND CHOIRMASTER OF S. PAUL'S CHURCH,
BALSALL HEATH.

PRICE ONE SHILLING.

LONDON : SIMPKIN, MARSHALL, & Co. ; METZLER & Co.

BIRMINGHAM : MIDLAND EDUCATIONAL Co., LIMITED, New Street ; ROGERS &
PRIESTLEY, Colmore Row ; or, post free, from the AUTHOR, Hanbury House,
Camp Hill.





OUR CHURCH HYMNODY,

AN

ESSAY AND REVIEW,

BY

✓
JOHN HEYWOOD,

EDITOR OF THE ANGLICAN PSALTER NOTED, ORGANIZING CHOIRMASTER TO THE
CHORAL ASSOCIATION FOR THE ARCHDEACONRY OF COVENTRY, AND
ORGANIST AND CHOIRMASTER OF S. PAUL'S CHURCH,
BALSALL HEATH.



LONDON : SIMPKIN, MARSHALL, & Co. ; METZLER & Co.

BIRMINGHAM : MIDLAND EDUCATIONAL Co., LIMITED, New Street ; ROGERS &
PRIESTLEY, Colmore Row ; or, post free, from the AUTHOR, Hanbury House,
Camp Hill.

BIRMINGHAM:
PRINTED BY W. E. HARRIS, OLD COURT HOUSE,
HIGH STREET.

TO CHARLES STEGGALL, Esq., Mus. Doc., Cantab.

My dear Dr. Steggall,

Any profits that may accrue from the sale of this essay will be devoted to a fund for the improvement and completion of the Organ at S. Paul's, Balsall Heath: a work which it is intended to undertake without imposing any additional burden upon the Congregation of the Church.

Each reader is, therefore, asked to aid, as far as possible, in promoting the sale.

*Camp Hill, Birmingham,
January, 1881.*

TO CHARLES STEGGALL, Esq., Mus. Doc., Cantab.

My dear Dr. Steggall,


As you were pleased to speak in terms of approval of this little essay on the appearance of its earlier portions in the columns of a musical journal, I feel sure that you will pardon my presumption in prefixing your name, without permission, by way of dedication to this re-issue.

To no one could it be so fitly inscribed as to yourself, from whose sound teaching has been derived nearly all that may prove of value in the views herein advanced on the subject of Church music.

Yours, very faithfully,

JOHN HEYWOOD.

*Hanbury House,
Camp Hill, Birmingham,
January, 1881.*



Digitized by the Internet Archive
in 2013

<http://archive.org/details/hymnody00heyw>

PREFACE.

THE following Essay and Review, with minor alterations and some additional matter, has been reprinted, by permission, from *The Choir*, at the request of a few clerical and lay readers, in the hope that it may suggest some reasonable considerations to the Composer of hymn tunes, and that some hints may be derived from it by the Clergy as to the best way to encourage, by the Choirmaster as to the best way to attain, and by the Congregation as to their rights, wrongs, and duties in connection with a more satisfactory rendering of Our Church Hymnody.

Since the first appearance of this Essay in *The Choir*, the writer has received, unsolicited, from a gentleman personally unknown to him—the Rev. Canon Seymour, one of the editors of the *Irish Church Hymnal*—a most encouraging letter as to the tone of the review of that work contained in these pages. Canon Seymour writes as follows :—

“Your review is most carefully written, and is, in my opinion, admirable. Indeed, I have scarcely ever read anything of the kind with which, from first to last, I more fully agreed ; and I don't think there is a single point in your criticism with which I do not fully go with you, both on matters relating to the hymns as well as the tunes. In your praise and censure you evince great impartiality, and your review will, I think, prove of service to the cause of good music over here, by strengthening the hands of those who are striving for its advancement.”

The writer has endeavoured to be impartial throughout. Should any readers consider some of his strictures too severe, he would urge that in none of them is there malicious intent ; he has only endeavoured to expose some anomalies, shams, and abuses connected with the subject in such plain terms that no one shall be able to ignore their existence, or have excuse for maintaining them.

“Good onset bodes good end.”

OUR CHURCH HYMNODY.

ALL Churchmen that appreciate sound Ecclesiastical music, and who, with much regret, and almost with despair, note the gradual declension in purity of style as exemplified in the popular hymn tune, owe a debt of gratitude to Dr. G. B. Arnold, the worthy organist of Winchester Cathedral, for his outspoken protest at the Church Congress,¹ and for his subsequent and equally seasonable letter on the same subject in the columns of *The Choir*.² The Doctor might, perhaps, have gone further, and handed a crumb of comfort to his despairing brethren by prophesying a speedy improvement in our hymnody, for an old and true proverb asserts that when things are at their worst they will mend, and many musicians will be found to endorse the statement that we have nearly reached a very *bathos* of degradation. Now as knowledge of the cause and progress of disease will frequently guide the physician to the treatment necessary to ensure restoration to health and vigour, so a brief sketch of our progress in this branch of church music during the present century may, perhaps, conduce to a similar result.

For some time previous to the great Evangelical revival, our hymnody, or rather psalmody, had been in a deplorable state. Those uninspired and uninspiring authors, Tate and Brady, reigned supreme, and the tunes in vogue (principally 18th century productions, overloaded with ornaments, and almost all in triple time) in point of heaviness well matched the words with which they were associated.³ One dead level of dulness everywhere prevailed. The Evangelical school, whatever may be said for it on other grounds, cannot certainly be congratulated on its musical proclivities. Many of its members took no interest whatever in church music, and those who did showed it in a very unfortunate manner. A still worse form of devotional music than that which passed current in the Church existed—the Methodist hymn tune. The one was simply unbearably dull and stupid; the other was outrageously boisterous and vulgar, and this class of tune, under Evangelical auspices, soon found its way into the Church. Hymn tunes differing from those in use were undoubtedly wanted in the Church, and who shall blame the revivalists for endeavouring to supply a want they felt so keenly? We can only regret that instead of taking "Praise God with the best" for their motto, and acting upon it, they were induced, probably through lack of musical culture among themselves, to choose and introduce tunes that, perhaps, for want of better, were "popular" among the Methodists and other Dissenters of the day. Many of these tunes were purely secular, while

others were written specially for devotional purposes, but generally by half-educated musicians, or, at any rate, by men of inferior endowments.⁴ Some of the later productions of this school had little solos, duets, and passages of imitation which caused them to be highly favoured in the "singing gallery." Another peculiarity of these ditties was the occasional repetition of lines and parts of lines to which they were subject, to the utter disregard of all sense in the accompanying words.⁵ All that can be said in their favour is that they were probably "hearty,"—i.e., they tickled the ears of those who used them, and so encouraged them to sing louder; and noise then, as now, was doubtless considered, by those who ought to have known better, to be identical with earnestness in devotion.

But the Oxford movement, the Church revival proper as it may be termed, was destined to work a great change. Æsthetics came to the front, and men whose minds had been led to admire all that was true and beautiful in ecclesiastical architecture craved something to admire in ecclesiastical music. The sleepy Georgian psalm tunes and the revivalist hymn ditties satisfied their ears and their sense of propriety less than the Grecian temples, with their pepper-box and mustard-pot towers placed on pediments, 'yclept churches, and the hybrid conventicles of contemporary dissent did their eyes, and a new era forthwith commenced. "Drink to me only with thine eyes," and *Batti, Batti* (suggesting to the musical hearer the highly moral *Don Giovanni*) having been caught in Church masquerading under the titles of "Prospect" and "Verona," were, in company with many other tunes of equally questionable origin, unceremoniously bundled out of doors. Some few of the Amalekites, however, were spared; for example, the tune "Helmsley," which many clergymen, whose orthodoxy on other points is unimpeachable, still employ to the hymn, "Lo, he comes, with clouds descending," and, it is to be feared, enjoy, is only a version of a hornpipe called "Miss Catley's," after a person of that name, of whose reputation it would be well not to assume too much, who introduced it to the public in a London pantomime. For its dressing up for the ecclesiastical market we are indebted to the Rev. Martin Madan. But besides casting out the more recently introduced music of conventicle flavour, the reforming clergy made a vigorous onslaught on the venerable triple-time tunes of the days of Tate and Brady. Some of these were discovered to be tunes of an older period, which, in accordance with the spirit of the age, had been converted from common time into their current form, and these were very quickly re-converted and made to re-assume their original appearance; but the majority were laid on one side as unsuitable; while a few only (perhaps too few) still keep their place in our more advanced tune-books.

After violent hands had been laid on the music of the past generation, much to the regret of some who even now deplore the loss of Madan's "Before Jehovah's awful Throne," and Harwood's no less vulgar and more commonplace "Vital Spark," the stores of 16th and 17th century hymnody were opened, and a purer style of music began slowly but surely to permeate the Church.

It was, however, soon discovered that the tunes of Reformation date

did not completely satisfy the present requirements of the Church, from deficient variety both in metre and in melody, and to supply the want a large number of German chorales were introduced. English composers, too, were not idle, and shortly a lot of home-spun melodies were in the field as candidates for Church preferment. These were of various styles, and by writers differing widely in taste and ability. Some were written in the strict style of the old Psalter tunes; some had the more melodious flow of the German chorale; others were glee-like in style; others exhibited the more modern feeling for expressive melody, combined with chromatic harmonization; others were simply wishy-washy strains of sentimentality; some were of the same class as the gin-and-music-hall ditties of the day; while the list was completed by arrangements from masses, operatic airs, and part-songs, and by sundry fossils brought to light by antiquarian students of the ritual books of the pre-Reformation Church.

Now as long as the reformation and restoration of Church Hymnody alone consisted in re-introducing the tunes of a former and purer age, the clergy could scarcely go far wrong in their efforts at improvement; but when to these elements was added such a mass of heterogeneous material as that described above—the writings of musicians, legitimately so called, and of mere scribblers, who had no fixed principles as to what was true in art, and who consequently wrote according to their own lights, oftentimes very dim lights indeed—the work of judicious selection for Church use became no easy task for men who, as a body, had but little advanced in musical culture, or had no technical training whatever to enable them to cope successfully with the difficulties they had to meet.

Here the clergy should have noticed the important fact that the Oxford revival (its æsthetic side at least) had spread beyond their own ranks, and had affected the laity; for a body of ecclesiastical musicians had arisen as anxious as the clergy themselves that the music of the Church should be of the best, and with more technical knowledge than the clerical body in general possessed to temper their zeal with discretion. These men the clergy should have called to their aid, and, contenting themselves with general directions as to the style of music they wished to prevail in the services, should have left points of detail, such as the fitness of any particular tune for use in Church, questions of pitch, time, &c., to the judgment of those who had some *data* on which to base their conclusions. But, unfortunately, this was not done, and so we have, as the legitimate and, indeed, inevitable result of their mistake in neglecting to obtain, and often in ridiculing the idea of obtaining, sound musical advice from Church organists, the clergy upholding and demanding a style of tune that ecclesiastical musicians unhesitatingly condemn, as false in art and degrading to Divine service.⁶ Yet, though the clergy must plead guilty to this charge, it may be worth while to enquire, how it came to pass that they made this great mistake of ignoring the men who might have proved their most efficient helpers.

First of all, be it remembered, that a quiet but none the less determined opposition had been offered to the music-reforming cleric by many an “organist of the period;” an official who, being appointed at a time when many of the rights of the clergy as to the conduct of public

worship were in abeyance, had been accustomed to manage musical matters his own way, and who, consequently, resisted the clergyman's resumption of his own proper authority as an unwarrantable interference with the organist's privileges. A man of this stamp, backed up by the vestry, that had illegally appointed him, and which would, of course, stand by its own nominee, especially if it could be made to appear that the parson would put the parish to expense, has made many an incumbent abhor the very word "organist," and has delayed all musical progress in a parish for years. Again, the success that attended former clerical efforts at musical reformation may have caused some of the clergy, whose valuation of their own gifts would not perhaps agree with that of their neighbours, to think that, while the laity required technical education to enable them to become sound musicians, the natural intuitions of the clerical mind, or, perhaps, the grace conferred at ordination, would effectually preserve them from material error; certainly, the musical dogmatism of some newly-fledged deacons can scarcely be accounted for on any other supposition.⁷ It must not be forgotten, too, that owing to the recent advance in the mechanism of the organ many of the younger organists of the day had been tempted to spend more time in practising feats of dexterity with hands and feet than in cultivating a sound taste in Ecclesiastical music. From such persons the clergy would soon discover that they could derive no assistance whatever, and may have undervalued the help that some lay musicians could have rendered them through their experience of the shortcomings of others. A fourth reason may, probably, be the bitter animosity with which some leading musicians, and nearly all the rank and file, have regarded the Gregorian proclivities of a section of the clergy. Forgetful of the fact that the old Gregorian psalm chants breathe a spirit of devotion utterly wanting in those of the "Beckwith" school, or even in many later and better productions on the Anglican model; that being limited in vocal range, they are, *in that respect* at least, more *practically* congregational than chants with D and E for reciting notes; and that, inasmuch as they usually bear a strong penultimate accent, they are, with careful arrangement, much more suited, *so far as accent governs the question*, as accompaniments to the devotional rendering of the prose Psalter than the iambic chant in vogue, associated as that form of chant so frequently is with the modern and irreverential system of huddling syllables and even words together known as "Cathedral use"⁸—forgetful of all this, and studiously ignoring the lessons in chant-writing which might have been learned from these old melodies, modern musicians have thrown contempt upon a style which they might, perchance, have restrained within proper limits, and guided to the great improvement, from a devotional point of view, of our Church services, and have left the clergy, who could appreciate what was sound in it, to search out and diligently to practise, for want of that friendly advice and good counsel that musicians of broader views might have given, not only the best tunes of this style, but also those barbaric specimens of ornate wretchedness and rhythmical raggedness in the shape of hymn tunes which first saw the light when Gregorian music was in its most debased condition.

At this point in our history the present declension in the style of Church hymnody began unmistakeably to show itself. The motto, "Praise God with the best," which undoubtedly guided the men who cast out the Dissenting trash that delighted a past generation, was practically abjured, and the clergy did that which was right in their own eyes.

The Antiquarians went boldly in for almost every Gregorian strain they could lay their unlucky hands on, utterly regardless whether it might be good or bad, of intrinsic beauty or intrinsic ugliness, in a style of severe simplicity or of florid eccentricity, so that it was old it would do; and, thus, some of the men who, in the early days of the Church revival, did so much for our chanting, by drawing attention to old models, and by advocating so strongly simplicity of style, on the ground that our florid modern chants hindered the singing of the people, now forced upon congregations complicated strains, with three or more notes to a syllable, and almost devoid of rhythm and melody. If men of their school, instead of insisting, almost without a shred of probability, and certainly without a scrap of evidence in their favour, that the Gregorian tones were the identical melodies to which David sang the Temple psalms, had been content to base their adherence to Gregorian forms on the grounds of intrinsic excellence and utility, it is at least probable that the breach which now exists between the extreme partizans of their school and Church musicians generally would never have occurred, and the latter body might have been able to point out, with some prospect of having the exceptions they take to Gregorian hymnody in general listened to, that it is a manifest absurdity for a devotional thought to be turned into metre for the purpose of being sung, if, in the act of singing, it is to be turned out of metre again by means of the tune employed to render it. To put it more concisely—and without stretching the meaning of the word adopted overmuch—a *metrical hymn sung to an unmetrical tune is an anachronism*.⁹ But there is little hope now that any common sense argument will affect the doings of our antiquarian friends, and, as the *data* on which they base their historical discoveries seem almost wholly imaginative, their next announcement may possibly be, that the tunes which Jubal played on his organ have been unearthed, and the pitch determined at which they were sung.

But blame must not rest on the Antiquarians alone: they were but few in number compared with a body to whose well-intentioned blunders most of the evils we at present deplore in our hymn-music are to be attributed. Partly by way of a reaction from extreme antiquarianism (brought on probably by a long course of archaic melodies), and partly in the hope of making people sing "heartily," *i.e.*, noisily (the old error again), which it may be safely assumed they did not then do as much as the clergy wished, where the *ornate* song mis-called *plain* was their only vehicle for metrical praises (or why should their leaders forsake their own principles?), some very earnest and devoted men, whose labours among the poor and fallen can scarcely be overrated, and whose personal piety is above all question, set themselves to introduce that pest of modern Church hymnody—the "popular" tune. "To be sung by a

congregation," said they, "a hymn tune must run along quickly, have 'a swing' with it, be 'springy,' with some 'touch and go' about it," and so forth—and, certainly, English Church hymn-music as it then existed was happily deficient in some of these characteristics. But this school, like the one from which it sprung, was equal to any musical emergency, and so operatic selections (*Fra poco*), nursery rhymes ("Little Bo Peep"), dance tunes, ("Pilgrims of the Night," of which the Rev. J. L. Lyne, among other assumptions, claims the authorship), and national airs ("God save the Queen") were for the second time introduced into our services, along with modern composures, compared with which the wretched drivel of the cobblers and tinkers who botched up the old Methodist hymnody will take high rank as excelling in devotional feeling, and even as specimens of ecclesiastical art. Most of these melodies, it may be charitably presumed, were composed for devotional use, although they smack strongly of the "Oxford" flavour, not of the University of that name, be it understood, as some of the tunes of the preceding thirty years may have done, but of the hot-gin-and-spicy-music-hall of the same name; but, whether professing a sacred or a secular origin, let it be borne in mind that these wretched effusions of untrained and degraded minds, the very refuse and dregs of the musical gutter, whose dignity is bombast, whose fervour is rant, whose jubilation is jocularly, and whose tenderness is effeminacy; these strains, reeking with sensual vulgarity, suitable, perhaps, by their coarse and clap-trap phrases, and "jolly" devil-may-care rhythm, to charm the beery or groggy mechanic into compliance with the oft-repeated, "Give your orders, gents," or by their sensuous voluptuousness to serve, opportunity being present, as an inducement to a more expensive and degrading vice than drunkenness; these pothouse abortions were foisted upon the Church by men who, a few years ago, could only tolerate what was most *severe* in art, and who declaimed most loudly against using aught that was not "of the best" in Divine service.¹⁰ Now, judging them by their deeds, they must think that no tune can be too sensational, no tune too vulgar, provided only that the people may be got to roar; and roar they do, as a visit to Churches under the clergy of the Gin-and-music-hall school during hymn exercise will testify, and provoke comparison with the vocalizations of feeding time at a wild beasts' show.¹¹

The clergy, however, as a body, rode neither the Antiquarian nor the Music-hall hobby-horse—they were simply "Eclectics." The choice of tunes with them depended not on any principle of positive fitness or unfitness, severity or spiciness, but on their own personal tastes; the said tastes being plants of wild growth on which no care in cultivation, with a view of producing musical fruit, had ever been bestowed. Now, though the absence of a sound and fixed principle in the selection of music is to be deprecated, yet, judging by results, it is better in the interests of art that music should be selected on no principle at all than on a wrong one, or even on a right one wrongly applied, or carried too far; for where these Eclectics have kept the control of the music in their own hands, their hap-hazard appeals to their own unformed tastes have done incalculably less harm to hymnody in general than the dogmatism

of their Antiquarian and Music-hall contemporaries. But where, on the ground of having no musical ear, they have turned over the control of the music to laics, very bad results, as might be looked for, have generally followed; for the judgment of a wholly unmusical cleric will probably be better than that of a half-educated musical laic, since the general culture of the one will be more likely to guide him aright (provided he rides no hobby-horse) than the superficial musical knowledge of the man of more imperfectly cultivated mind. Of course, where the laic was a sound musician, say the organist and choirmaster of the Church, who could provide those elements of judgment in which the clergyman was deficient, and work in perfect harmony with, yet under him, the results have been as good as may, just now, be possible; but where, as in many places, no such person was to be found, or where, as in some others, he has been ignored as though it were an absurdity to expect a Church organist to know anything of Church music, or where all his objections have been treated as professional prejudices, and the musical control in town parishes has been vested in some choirman, vainly dubbed "precentor" or "ruler," or in some amateur player on the organ, whose only claim to the position he has been called, or called himself, to is that he can play or sing the tunes he selects, the downward course has been very rapid, and the ultra-barbarisms of the Antiquarian school have been introduced and heightened through the ignorance of the director as to the best manner of using them, and the worst features of the modern Music hall school have been incorporated with the service, without that regard to reasonableness in musical iniquity which the founders of the school originally maintained. The lay control system has worked no better in many country parishes. In these the direction of musical affairs has often been of necessity left in the hands of the clergymen's wives or daughters, who, instead of adopting recognized means of musical culture, and so rendering themselves able to perform their duties alike to the honour of God, the advancement of art, and to their own personal credit, have been content to follow in the track of others, to mistake a yielding to individual tastes and proclivities for the exercise of sound judgment, and to place before their choirs from time to time portfolios of heterogeneous rubbish, the sweepings of those hospitals for musical infirmity—the "correct churches" of London or Brighton.¹² A visit to one of these places is paid during the summer months, and a "frisky" hymn tune is heard. "Oh! what a love of a tune, I must get it," and so a copy is, if possible, immediately procured, or if, unfortunately, the "love" should be MS., a hunt, conducted with an energy of purpose worthy of a better cause, is commenced, and the melody, usually in company with harmonies of a striking character, is at length discovered among the musical scraps of some lady friend of "churchy" tendencies, who is "so glad" to be the means of introducing it to another choir. Its new possessor takes it home, practises it on her pianoforte till she thinks it can't be played any faster, and then trots it out as a fine tune before the choir. The choir try it, relish it, and then, week after week, roar away at it, until they seem to grow more and more apoplectic, and the tune is worn out. "A love of a tune," by the way, is like a "duck

of a bonnet," it very soon does wear out, or goes out of fashion, which, as husbands can testify, means much the same thing. Another journey follows in due course, and the diseased appetite, growing more diseased by the garbage it feeds on, requires this time a more stimulating and highly spiced diet, from which the choicest morsel is again preserved for home use, is ground away at, revelled in, and finally consigned to the limbo of "used up" melodies, and another musical miscarriage becomes for a time the pet of the choir.

Even in quarters where one would least have expected to find it, among clergy who have in the main kept to sound and wholesome music for their flocks, the baneful influence of the inartistic and degraded twaddle of the day has extended, as may be evidenced by the careful avoidance of *minor* tunes and the persistent selection of the most jubilant *major* ones, without regard to the sentiment of the words to which they are mated, by the craving for "hearty" tunes, and by the extremely rapid pace at which the hymns are sung. Quick singing for a time came into vogue, as a natural reaction from the drowsy style of our 18th century forefathers, but the reaction proper would have long ere this subsided, and our *tempo* have become a moderate and reasonable one, had not a morbid craving for excitement, engendered by the modern un-ecclesiastical hymn tune, given rise to an attempt to satisfy itself by extracting, through a *presto* treatment, as much semi-devotional amusement as possible out of tunes which were composed in an age when congregational hymnody took a more solemn and dignified form than it is now apt to do among ourselves.¹³

Another cause of laxity in the style of our tunes is the increased, and, unhappily, still increasing use of hymns of an *ultra*-subjective cast, especially those of the "highly emotional" school, which, dealing with the aspirations of some few individuals rather than with the experiences of Christians in general, make what ought to be a most hearty act of devotion a gross unreality—a hollow sham. Even such a hymn as "Lead, kindly Light," telling, as it does so truly, of a struggle that it is to be hoped few Christians may have to undergo, however fit it may be for use in the closet by individuals, in circumstances which can only be known and judged of by themselves, becomes, when sung by a congregation, meaningless. "Hark! hark, my soul," is an effusion which cannot, except by a great stretch of courtesy, be called a hymn at all, and its meaning is not particularly clear. It has a pleasant jingle about it, and with its allusions to angels, pilgrims, and bells pealing, and with a rollicking dance tune by way of accompaniment, is just the thing to "take," and cause a "sensation" among sentimental girls of a ritualistic turn and Anglican acrobats. "O Paradise" is a specially vulgar production—

"All rapture through and through—
I want to sin no more,
I want to be as pure on earth—
The special house my dearest Lord
Is furnishing for me."

This last allusion reminds one of the advertisement of some cheap furniture broker,—“If you want your house furnished, go to Blank’s.” A

hymn should not be capable of suggesting such ideas. This *sacred* composition has been made more popular than even its own vulgarity could have rendered it, by the aid of a slangy air of the ordinary music-hall species, which gives in one of its phrases more than a suggestion of "the calico-printer's clerk." Again, can our mixed congregations, consisting as they do of some who come to praise and pray, of some who come "to get good," or "to hear the singing," and of others who attend because it is respectable or fashionable, or to show what their tailors and dressmakers can do for them, or even, it is to be feared, from lower motives still, can they with any truth use such words as—

"I found in Him a resting place,
And He has made me glad—
I came to Jesus, and I drank
Of that life-giving stream ;
My thirst was quenched, my soul revived,
And now I live in Him.
I looked to Jesus, and I found
In Him my Star, my Sun " ?

We know they can't, and, therefore, what a piece of devotional inconsistency it is to put such words into their mouths ! But it is urged : " Our people like these hymns and their tunes, ask for them, are not satisfied, and openly grumble, if they do not get them, and so, though we do not much care for them ourselves, we have them." But what is it to yield to such clamour but to encourage congregations in their notions that hymn singing is intended to be simply a pleasure for themselves and not a *solemn act of devotion* ? That congregations *do* think this is clearly evident from the class of hymns they almost invariably prefer. The favourites are—firstly, hymns of an intensely subjective character, conceived in a very ecstatic spirit, during the singing of which they get warmed into feeling good—and, as it is so much easier to sing oneself into temporarily feeling good than it is to pray and work oneself into a more permanently happy condition, hymns that will encourage this dangerous tendency are sure to be popular ; secondly, processional hymns, march-like in style, if with a braggadocio flavour so much the better ; thirdly, hymns of any style, or of any doctrine, about anything, or nothing in particular, so long as they are wedded to tunes that are "sweetly pretty," or will give them a *sensation*, such as might more naturally be expected in a theatre, or some other hypothetical product of exalted emotions.

It is plainly the duty of the clergy to see that the hymnody of the Church is as far as possible equal in dignity of style to the other portions of public worship. The collects of the Book of Common Prayer are sober, and breathe the spirit of earnest manly devotion, while the diction of the book, except in some of the 1552 additions which are inferior through their verbosity and plurality of synonymes, is chaste, elegant, and forcible. The hymns, however, that are interpolated are frequently full of faulty accentuation, crude, vulgar, mawkish, hysterical, or unreal, and are ill-fitted to accompany the prayers. They let down the worshipper to a lower mental and spiritual level from which it is hard to rise. Such compositions, with their popular, undignified, and unspiritual tunes,

may have their uses at Camp meetings, and Mission services for "outside Christians" and practical heathen in schools and halls, where violent appeals are made to the feelings, and where the conductors appear to aim at exaggeration as a virtue, but they are alien to the sober, earnest Church of England mind, and their use is much regretted by many thoughtful worshippers.¹⁵ The clergy would be very unwilling to give up the Prayer Book collects for either the ill-digested talks at the Almighty that some Dissenting prayer-makers inflict on their congregations,¹⁶ or the gushing sentimentality to be found in modern Roman Catholic books of devotion; but some of them appear prepared to tolerate, others even to push, subject matter combining the worst features of these, provided only that it be done into metre and sung to a pretty tune. If singing a hymn is not an act of devotion, the practice ought to find no place in Divine service; and if it be an act of devotion, care should be taken that the hymn is worthy of its purpose. Unreality does not become the less unreality because it is disguised in metre. God is not to be worshipped with well-studied words in a collect, and joked with or mocked by the use of meaningless exaggerations in a hymn.

The choice of hymns and tunes should be ruled, not by the whims of congregations, but by the application of such questions as these: Is this hymn worthy of use in Divine service at all? Is it doctrinally or in its practical bearing suitable for the season? Does it harmonize with the service for the day, or with the sermon teaching? At what point in the service will it be most desirable to use it? What character of tune does it require—one of jubilant, penitential, or calm expression? How far should the season modify the choice of a tune? Is there any correspondence or contrast between the lines of any verse of the hymn that a similar form in a tune will help to bring out and enforce? Is this tune worthy to be associated with words addressed to an Almighty Being? Is it a practicable tune for a congregation to sing?

How seldom, however, are hymns and tunes selected after this fashion. Where a book of accompanying tunes is employed, one part of the work is (though usually very imperfectly) already done, and the remaining part, or the whole where no such tune-book is in use, is in a large majority of cases got over in such a way as to justify the taunt of Dissenters that, though we talk of the advantages of our pre-composed forms of prayer and observances of seasons as rendering our services more homogeneous, *our lessons and prayers treat of one thing, our sermons of another, and our hymns of as many more as we have opportunities for singing.* In short, our hymns and tunes are too often chosen, not with regard to the season, the service, or the sermon, but to the prejudices and fancies of the selector or, far more frequently, of the congregation: and the just claims of God for a careful consideration of His worship-music, being jostled by the desires of those who are chiefly, in hymn selection, anxious to be tonally tickled, usually go to the wall. This is called endeavouring to promote congregational worship: should it not rather be termed catering for the vocal amusement of the congregation?

It will usually be found that the "highly emotional" hymn is wedded to the "sweetly pretty" tune (comparing the mental weakness of the

one with the musical weakness of the other, they may be considered a good match), and is a means of introducing, and sometimes perpetuating, tunes that are utterly devoid of sublimity or dignity, and have only a little weak prettiness to recommend them. There are, of course, some subjective hymns of a more vigorous and healthy nature, which may serve as great incentives to devotion, and need not become a means of pandering to a vicious musical taste; for instance, those selections from "the sweet rhythm of S. Bernard" which now find a place in most of our modern hymnals. As showing the tendency that tunes have to act and react upon hymns, attention may be called to the fact that the once popular "Jerusalem the golden," which was, at one time, almost always to be found in company with a weak-minded relation of *Miss Annie Laurie*, one *Master Ewing*—a tune that was seldom heard *in tune*, and which, having gone through the usual routine of tunes of its class, is at last laid on the shelf—is now seldom heard; the meretricious ballad ditty that first made it popular has, since then, nearly killed it. May it shortly reappear among us, and in less questionable company.

A further cause of declension is the demand for "proper tunes." Every hymn must now have its own proper tune. Within limits this union of hymn and tune is no doubt a great improvement on the old plan of allowing each tune the liberty of a Mormon elder; but when, as in some hymnals with music, a tune only occurs once, and there are some 300 or more hymns in the book, the proper tune system has a tendency, especially in rural parishes and unmusical districts, to diminish congregational singing; because unless the tunes have a very strongly marked rhythm, like certain polkas and quadrilles that are preferred by dancers, by coming into use so infrequently, they cannot be remembered. A sensible way of avoiding this evil would be to introduce only a few tunes at first, and to wait until these seem to be well known before bringing in others; in course of time a sufficient number of sterling tunes would be in use, so that an assignment to particular hymns could be readily made. But, unfortunately, this is too slow a mode of proceeding for folk now-a-days. They must have everything they want, and at once; so "proper tunes," of a very improper description, are showered into Church, like coals from a cart, and applied certainly to the development of the congregational lungs, if not to the development, from an educational point of view, of the congregational taste.

On what principle is this assignment of proper tunes carried out? Apparently, on no principle at all; at least, so far as our older tunes are concerned, for almost every editor of a hymn and tune book, or arranger of a service, will assign them to different hymns. In what then does the *propriety* consist? The truth is—we require tunes *proper*, and tunes *common*. The hymns that demand proper tunes are those that are of a strikingly jubilant or penitential character, some of those for use on the great Festivals or Fasts, but more particularly those that in some stanza or stanzas exhibit a rhetorical figure (as simile, antithesis, or climax, or parallelism, or even only a simple repetition of some word or phrase), to which a tune of analogous structure would help to give due prominence. The hymn, "Long time the fallen human race" (*Pulsus supernis sedibus*),

for example, might be sung to a hundred different tunes, any one of which would be as "proper" as the others, until stanza three, when the words would limit, or ought to limit, choice at once—

He comes to wand'ers here below,
His succour to afford,
Himself the Way, Himself the Light,
Himself their great reward.

For this stanza the only really *proper* tune generally known is, perhaps, "*Southwell*," by Mr. H. S. Irons (A. and M. No. 180), which certainly brings out the force of the words admirably; the old tunes *Caithness* and *Winchester old*, however, answer very fairly.¹⁷ Such tunes as *Dundee*, *Innocents*, *Tallis' Ordinal*, *Vienna*, &c., ought to be considered *proper*, and applied to such hymns as they would especially suit; while such as *Bristol*, *Durham*, *Franconia*, *Lincoln*, *S. Peter* (Reinagle's), and a host of others, should be treated as *common*, for each one of them could be sung to some hundred hymns with equal propriety. If some such common-sense plan as this were adopted, we should find room for less rubbish, and might perhaps not so frequently discover that a tune which is *proper* for a certain hymn in one book is evidently considered *improper* in another.

But the influence of "Hymn and Tune Books" must now be considered, irrespective of the "proper tune" theory, as a force that both preserves our old tunes, introduces new, and stereotypes for future generations the music of the present. Of Tune Books only little need be said. Greatorex's arrangement of the 18th century forms of Psalmody may still in some Churches keep people from singing worse things, and the "Old Church Psalmody" of the late Rev. W. H. Havergal, wherever it is employed, will, doubtless, continue to educate the tastes of the few that use it; but it is to the "Hymn and Tune Books" of the day that we must look for the power that chiefly regulates our hymnody now, and that will tend to mould the "Hymnal of the Future." Their name is *Legion*. The most important, however, are "The Hymnal Noted," with its Appendix, the Rev. W. Mercer's "Church Hymn Book," the S.P.C.K. Collection, entitled "Psalms and Hymns for Public Worship," the Rev. W. Windle's "Church and Home Metrical Psalter and Hymnal," "The Congregational Hymn and Tune Book," "The Anglican Hymn Book," "Hymns for the Church of England: with proper tunes," "Hymns Ancient and Modern," with its Appendix, and "The Hymnary." In the compilation of these books clergy and professional musicians have been for the most part associated, though, musically considered, "The Hymnal Noted," with its Appendix, and Mercer's Hymn Book are distinctively clerical, while "The Hymnary" is as distinctly the work of lay musicians. Many of these books, no doubt, aimed at improving the taste of congregations, and have been more or less successful in their praiseworthy efforts. Among this class may be mentioned, firstly, the late Rev. W. Mercer's work, which contains few secularities and has been the means of displacing very much vulgar trash from Churches of the Evangelical type, and introducing good sound music in its room. It does not aim at providing new tunes, the only names of late date that

are to be found in it are S. Wesley, the Prince Consort, Bishop Turton, Sir John Goss, and Mr. Turle, and of these only the last survives: the music consists principally of the better class of well known tunes, with a large admixture of German chorales. Mr. Mercer never abused his opportunity to cram the book with padding of his own manufacture—this would have been a temptation too great for many “professional” editors of the present day to withstand. He is not represented by a single tune, and the reviser, Sir John Goss, is only credited with one, “*S. Paul’s*.” It is a good, honest book: long may it prosper. Secondly, the Rev. R. R. Chope’s “*Congregational Hymn and Tune Book*” demands a word or two. While going in very freely for new compositions rather than for German chorales to supply the wants of our modern hymns, twaddle is scrupulously avoided. It has not, for instance, been thought necessary to write down “*Hursley*” for “*Sun of my soul*,” or “*Ewing*” for “*Jerusalem the golden*,” simply because people like such things, or to make the book pay, and the few mediæval tunes that are introduced are purged of redundant and unessential notes, and thus reduced to sensible and more singable proportions. Had this book only pandered to the evil taste of the day, it would, doubtless, ere this, have attained a much wider circulation than it has; but, as it is, “*Hymns Ancient and Modern*,” musically an inferior book, has in some degree stifled it. Of the S.P.C.K. Collection, and of Windle’s Hymnal, much cannot be said—

Where they’re not like Mercer,
They’re just that much worser.

“*The Anglican Hymn Book*,” edited by the Rev. R. C. Singleton and Dr. E. G. Monk, and “*Hymns for the Church of England; with proper tunes*,” edited by Dr. Steggall, contain some excellent music well arranged, the defects in both being of a negative rather than a positive character. Unfortunately, neither of these books have attained the circulation to which their intrinsic merits fairly entitle them. The three remaining books it will be necessary to regard more attentively. “*The Hymnal Noted*,” with its Appendix, is the work of the Antiquarian and Music-hall schools; “*Hymns Ancient and Modern*” is a more Eclectic production; while “*The Hymnary*” stands apart, as showing what professional musicians of high repute, who are not pledged to any clerical crotchets of an antiquarian or sensational character, consider a fitting style of tune for use in Divine service.

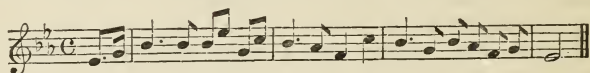
“*The Hymnal Noted*,” with which the Rev. Thomas Helmore’s name is prominently connected, is an interesting production, as giving the melodies, from the Salisbury Hymnal and other like sources, to which the Latin hymns of the Pre-reformation Church were sung. Some of the simpler forms of tune thus introduced will probably hold their own again in some quarters, especially if they are submitted to a little judicious pruning; but that the festal forms, with their three, four, and five notes to a syllable, should ever again come into general use is very improbable, and certainly not to be wished. These festal melodies are, *practically*, simpler tunes disfigured by ornamental notes; the result of a craving for additional musical effect finding vent in an illegitimate

manner. (A similar movement took place in the eighteenth century, when our tunes *S. Anne*, *S. David*, *Winchester*, &c. were actually treated in the same way: they have, however, happily survived the rough usage to which they were subjected). If we wish to render a hymn more effectively on a festal occasion than at any other time, we now use varied harmonies to its ordinary tune, or, perhaps, employ a tune of equally simple structure, but of a more festive character; but in the days before harmony was understood or commonly used in Church music, a melody for festal occasions was stuck all over with unessential notes,¹⁸ or another melody of an extremely florid style was sung. Such florid tunes can never become congregational, and those who would introduce them make a great mistake in supposing they ever were so—the tunes some clergymen now expect their mixed congregations to sing were in the Pre-reformation Church sung by the monks and collegiate clergymen well versed in the Church music of the time, not by the people. To suppose that the congregations of the day were accustomed to sing the hymn-melodies of the “*Sarum Psalter*,” etc., is every whit as absurd as to suppose that the services of the English Church are all now regulated by the *Directorium Anglicanum*. People will never successfully catch up by ear music in which there is no clearly defined rhythm. The simpler forms it may for some reasons be *advisable* to keep; their roughness is an agreeable contrast to the sickly sentimentality of many modern tunes; but, considering the great advance in musical composition that took place when harmony, as we at present understand it, began to exercise its influence on melody, we are never likely to go back to this style of music for our common hymnody.¹⁹ Unfortunately, our Antiquarian friends will not allow us to examine these melodies critically and put them on their merits, but, instead, claim for them a kind of *semi-inspired* patent. Their demand for these tunes to be considered “proper tunes” seems to rest upon the fact that they were, in common with some three or four other melodies, sung to some particular hymn in the unreformed Church, and thus it is argued that they possess Church authority and ought to be used to the same hymns (translated) now. A similar argument, duly acted upon, would secure to “*Lo! He comes*” the perpetual companionship of that sacred gem “*Helmsley*,” because our grandfathers used to sing the hymn to that tune. Nothing short of alleged *inspiration* or *Divine authority* for Gregorian hymn-tunes will ever succeed in bringing them into prominent use in England, and though their supporters are, no doubt, prepared to go great lengths in credulity, it cannot reasonably be supposed that they will ever set up a plea of that kind for the adoption of Gregorian hymns, whatever they may do for Gregorian chants. As a proof, if proof were wanted, that these tunes are not chosen because they are the best, attention may be called to the fact that some of their warmest advocates only urge their employment to the old office hymns, while to the remaining hymns in the service they use perfect dog-kennel ditties.

And this brings us to the Appendix “as used at *S. Alban’s Holborn*.” Of any connection with this work Mr. Helmore must stand acquitted by all who recognize the valuable service he has rendered to Church music, and who know with what earnestness he has contended

for severity of style, albeit he may seem to some minds at times to have confounded severity with crudity: the secularities of this book are as foreign to Mr. Helmore's principles as its vulgarities to his cultivated taste. The editor states in the Preface that "many persons having made application for the Tunes to which the Hymns were sung in S. Alban's Church, Holborn, as being so eminently congregational, it has been thought advisable to publish the collection." Had the editor been a sound Church musician, accustomed to watch closely the direction in which popular taste generally runs, instead of publishing this book of tunes he might have thought it advisable to issue such a notice as the following:—"The fact of so many persons having made application for the Tunes to which the Hymns are sung in S. Alban's Church, Holborn, as being so eminently congregational, has induced the clergy to consider that these tunes are unfitted by their secularity for use in Divine Service: their use, therefore, will henceforth be discontinued." If the editor had only done this he would have done the Church a service, for these tunes which are considered so eminently congregational, if they have any eminence whatever, have it developed in an extremely uncongregational direction. "But this," it may be said, "is, after all, a matter of opinion." Just so: it is the opinion of people with facts on which to base that opinion against opinion supported only by individual preferences. A congregational tune means, to a Church musician, a tune of simple structure, of definite rhythm, of clear melody, *and limited to such a vocal range that it can be sung with ease by voices of every register.*²⁰ A congregational tune, to the editor of this Appendix and to his enquiring friends, evidently means merely a tune of any range that tickles their ears; one that they enjoy. In defending these popular tunes as "congregational" it is customary to appeal to the heartiness with which they are sung, and the opponents of the claim are expected to take the noise they make as a satisfactory proof of their congregational character. To this it may be said in reply, that these tunes are no doubt sung loudly by all the trebles and tenors that like them and can sing at all, and that tenor shouting produces a powerful effect, so that it is easy to imagine that the whole congregation are singing unless one listens attentively; but as bass voices are found in our congregations in considerable number, and as nature has assigned to such voices certain limits, tunes that exceed those limits never are, and never can be, so far as those voices are concerned, congregational. Many basses will, probably, say that they like these tunes and can sing them, but they generally get over the singing difficulty by descending an octave, chopping and changing about at their own sweet will, and the fact of their liking these tunes will never make them congregational, unless we ignore the logic of facts and define a congregational tune to be "any tune that pleases a congregation." And if we are to do this why may not the question of organ voluntaries be settled in a similar way? If a Church organist occasionally plays a voluntary of a light style—say a march of the modern French school, an English imitation of such, or something on a *Vox Humana* stop, suggestive of Punch with a cold in the head—he is beset by "anxious enquirers" who wish to know what it

is, or where they can procure a copy; but let him try a Bach fugue or some piece of good, sound organ music of the German school, and it will produce less effect (in the way, that is, of giving pleasure) upon an average congregation than it would upon a pig, for the latter might be moved to squeal. Surely we are not expected to say that good organ music is "all such music as congregations delight to hear on that instrument!" But to return to the Appendix: a glance at these eminently congregational tunes will suffice to put many of them out of court at once, on account of their extreme vocal range (see tunes 200, 201, 222, and a host of others), while the secularity of others is only to be equalled by the tunes of that wretched little Roman Catholic "Crown of (musical) Thorns," the "Crown of Jesus," which has been the means of importing much rubbish and more unblushingly secular matter into our services than the 18th century Dissenters would ever have used. If only the book be Roman it must be good, so at least some of the gushing school seem to think; but they need not go to Rome now, for the S. Alban's Appendix is unhappily indebted to the "Crown" in some measure for its own selections. It is only necessary to call attention to a few tunes, as samples of many more to be found in this Appendix, to justify what has been said of it; tune 221 is equal to any meretricious tune of former days; 321 is frivolous; 301 (2nd melody) is of the rollicking order:—



while tune 268 is a specimen of what our ecclesiastical-acrobat friends call "go." Such a tune as this, sung, as the writer has too frequently heard it, during the "communion of the celebrant" can only cause a feeling of intense pain to everyone whose judgment or taste, one might almost say conscience, is not seared as by a hot iron. There are, of course, some fair tunes in the book, but much of the music can only be called "sacred" by courtesy. If it really is sacred, will the editor inform us what is or can possibly be secular? Among what is good there is such a farrago of archaic complexity, namby-pamby mawkishness, and imbecile frivolity, that a little of the vulgarity of the old Methodist hymnody would be welcome as a wholesome contrast. That frequently had *some* earnestness in it, if it was of a coarse sort; it was not *all* ear-tickling. If "The Hymnal Noted" did little or nothing to elevate our hymnody, its Appendix has done much to degrade it.

In "Hymns Ancient and Modern" we have an honest attempt to meet the wants of the day, although some of these wants are, probably, imaginary, and others might, with advantage, be left to die out. The book provides a fair number of old English tunes, several German chorales, many modern tunes by careful writers, some plain (ornate) song melodies, and a little clap-trap rubbish. For a book that has attained an exceptionally large circulation, and on the literary portion of which so many able scholars have been employed, it would, perhaps, have been equally advisable that the musical editorship should have been shared by a few well-known Church musicians. There are occasionally to be

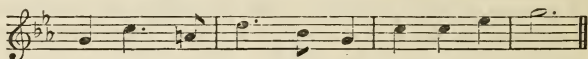
met with signs of a one-sided judgment in some matters, to which a conference with *collaborateurs* might have prevented the principal editor from yielding; but, this question apart, the selection of Mr. W. H. Monk for the post was a most happy one, for, besides the musical skill he could bring to bear upon the undertaking, the works he has published for the Church show how largely he is imbued with the spirit of the Church herself. But to review the work more critically. The introduction of the "unbarred melodies" may, for reasons given above, be considered, with few exceptions, a mistake; as, however, another tune is now given in each case as an alternative, no practical hindrance to the use of the book need be felt. The vocal range of the congregation is, also, too frequently exceeded (see tunes 17 (*Christchurch*), 47, 142 (*Ewing*), 149, 193, 263, and others).²¹ It may be said that these tunes can be taken at a lower pitch for unison singing; but this is not enough; it is expedient that a tune should be so arranged that some verses may be sung in harmony and some in unison, and this cannot conveniently be done where a change of pitch is necessitated. There are too many ultra-subjective hymns, "fancy hymns" as they may be called, and consequently too many "pretty tunes," which, however well they may sound in accurately-balanced four-part harmony, are not made of the right kind of stuff to bear singing by a congregation *en masse*. (Such tunes as 200, 299⁽¹⁾, 317, 342, and similar compositions are referred to here. In some metres, notably in the 65's, there is a deficiency of any tunes except those of the *tum-tum* class. Why do almost all tunes of this metre so rejoice in repeated chords? (See Nos. 92, 368, 385, &c.) Then the selection of music for children's hymns is generally very unhappy. Tunes 230, 364, and 365 do certainly not exhibit any *special* fitness for use by the young, while, with the exception of No. 365, their range is much too high, and in this respect tunes 363 and 367 are equally faulty. Considering the difficulty that is experienced in getting partially-trained boys to sing upper F and G accurately in many of our choirs, it is much to be wondered at that tunes of high range should be selected as suitable for use by children, many of whom will have had no musical training whatever. Some tunes there are that ought not to be admitted into any hymnal that seeks to educate popular taste. Such tunes for instance as *Hursley*,²² *Ewing*, *Miles Lane*, and company. It may reasonably be supposed that if the clergy generally were prepared to adopt a new hymnal, and all questions of doctrine and price could be set on one side, the book that would be most extensively adopted would be the one that contained the most secularities, the one that pandered most to the evil taste of the day. The sale of a book would be in inverse proportion to its excellence. After the start which its editors were able to secure for it, there is no doubt but that the sale of "Hymns Ancient and Modern," as a musical work among the general public, was much advanced by "that darling Hursley," and that "lovely Ewing";²³ but, as the book can now afford to stand on its own merits without recourse to such bolstering as this, cannot these and such like tunes be withdrawn from the long-promised new edition, or, at any rate, additional tunes be provided for their hymns? If some of the fancy hymns, with their

sentimental accompaniments, were relegated to a supplement, and labelled "Poison: may be used occasionally, at long intervals," real devotion would not suffer, and ecclesiastical art would be the gainer. This hymnal will, probably, exercise more influence upon the hymnody of the future than any other publication of the kind at present known; therefore, now that its position is assured, and it takes rank as the most generally-accepted hymnal of the time, it is earnestly to be hoped that its compilers and musical editor or editors will endeavour to make it, in its forthcoming edition, as worthy as possible of the English Church.

"Itching hearers," it has been truly said, "make scratching preachers": we may add that they also make "scratching composers;" and call "The Hymnary" into court to attest the fact. This book, musically speaking, instead of being, as perhaps might be expected from the names of mark connected with it, a serious attempt to repress the taste for "musical dram-drinking" to which our congregations seem almost wholly given up, aims only to refine and dilute the dram, and so make it palatable to those people whose stomachs could not bear it "overproof," as exhibited in the S. Alban's Appendix. But let the book speak for itself. In its preface the following passage occurs: "It should ever be borne in mind that Church music differs from all other music, in that whilst ordinary music, both sacred and secular, is conceived with the view of gratifying the senses and purifying the passions of humanity, Church music is distinctly an offering dedicated to God." This is all very true as far as it goes: but is there, then, to be no essential difference in style between a hymn tune and a composition set to secular words? If not, there is ample room for composers to write any number of part-songs in the style of "Sweet and low," and "O hush thee, my babie," and dub them hymn tunes; a license of which the writers in "The Hymnary" seem to have availed themselves rather freely. Again: If it (a hymn tune) should fail after a fair trial to stimulate the best feelings of the amateur by its too great severity, or offend the susceptibilities of the musician by an excess of laxity, it is surely unfit for its high purpose." If, then, tunes, written in that style which Dr. Crotch calls "the sublime," cannot be said to *stimulate*, they must be held to fail, and recourse must be had to a lower class of tune.²⁴ Is this dedication to God or dedication to the people? *Vox populi vox Dei*, perhaps. Now there are some people that look upon a tune merely as a vehicle to enable them to utter praises in metre with one accord and with regard to decency; and if their hearts are not warmed by the work they are engaged in, or by the words they are uttering, they don't much care to have their feelings, even their *best* feelings, stimulated by the tune they are singing; they doubt much whether this *tune-stimulus* is necessarily akin to devotion any more than the doctrine of assurance is to a state of salvation. The *best* feelings, too, may not always be those stimulated. The soldier on his way to action is stimulated by the band of his regiment, and the theatre-goer has his feelings stimulated by the "slow music" which ushers in the Ghost, by the "hurry" that always accompanies "business" in a melo-drama, or by the "chord of consternation" which follows the "tr-remble. tr-raitor," of the gentleman that "does the

heroics," who has just dropped from the bough of a tree overhanging a precipice, in time to prevent the "heavy villain" despatching the "leading lady" with a shovel; but it does not follow that the *best* feelings of the theatre-goer or the soldier are stimulated; in either case, those feelings will be stimulated that are, at the time, rendered by other causes the most susceptible to the influence of the stimulus: the feelings that are most susceptible in church and during the outward semblance of devotion are not always the *best*. The promotion of *subdued* feelings, of reverential awe, is what we require from a hymn tune, not excited emotions, the concomitant of religious dissipation; the tune that gradually influences the worshipper to feel that he is in the presence of that God before whom the very angels veil their faces, that appeals first, and often without his being aware of it, to his heart, and afterwards becomes a favourite, though he little knows for how much he is indebted to it; that tune is to be preferred to one that immediately strikes the ear, gives the singer a cold shiver, or in any way *sensibly* stimulates his feelings, and in which he can frequently pick out the very bar, or even chord, that does the business. A tune to be worthy of its purpose must unassumingly aid the worshipper to sing his hymn with more reverence and heartiness; it must never attempt to rival the words, and so tend to create an independent interest in the mind of the singer, who might, else, be easily brought to sing the hymn with mocking lips for the sake of the tune alone. What class of tune the bulk of modern compositions in "The Hymnary" represents, any candid examiner will be able to decide for himself. To quote again: "It is hoped that there is not one composition in this large collection which falls below the musician's test," the test being: "that it shall equally satisfy the musician and the amateur." If this be really the case, and the susceptibilities of Church musicians in general be not offended, then there is either no such thing as "an excess of laxity," or else musicians are ready, now that some of the clergy have helped to degrade our music, to pander to and foster the popular taste, if it will pay them to do so. This, be it understood, is not an assertion that "The Hymnary" is a book got up simply for sale: no; some of the writers for it are known to hold very advanced views in connexion with Church music, and they have the right to publish in support of those views, however much others may regret the exercise of it; but there are musicians who openly acknowledge that their wares are made to sell, a foul truth though it be, and who, if they find "advanced" music popular, will not hesitate to pocket any principles they may hold, and a penny besides, by a job of the kind: it is, therefore, earnestly to be wished that some of our leading Church musicians will show that their susceptibilities have been offended by the "excess of laxity" in which their brethren of "The Hymnary" have indulged, and thus do some little towards discrediting this terrific stride that has lately been made in our hymn-music. But besides the introduction of questionable new music, "The Hymnary" endeavours thoroughly to obliterate old landmarks. The few old Psalter tunes that appear, and other tunes of a bye-gone period, are only distinguished by the heading "Old Melody," while the accustomed

harmonies, which in some cases were traditional, have been improved upon—surely it was not *absolutely necessary* that all this old music should be ground in the Barnbyan mill before it could be declared fit for use? But it is time to justify the remarks that have been made on these “hymn tunes of the period” by adducing examples. Three will suffice. For the first, take No. 553, which is about as unlike what a congregational tune ought to be as possible. This is a unison passage:—



to the words :—

Trembled the mariners, peril was high—
Sorrow can never be, darkness must fly—
Thou, when the storm of death roars, sweeping by.

The rise to the fourth, from G to C, is calculated to interfere with correct emphasis in the first two lines quoted, and the opening bar of the tune produces, in conjunction with the words, the same ill result. The composer has evidently tried to run his tune as high as the peril, and if he gets a sound at all from the males of a congregation on the high G, "roars sweeping by" will admirably describe the quality of it. Another is No. 507, which, for see-saw effect, high pitch, and drawling ending is a caution, and would well represent in lines 5 and 6 an individual wearily descending the steps of the "Monument," and giving an upward glance as he reaches the bottom. Let the last be a "Processional," of which it will be unnecessary to give the number, as the description below will enable it to be easily picked out. It opens with a phrase of the "bold gendarmes' duet" in *Genevieve de Brabant*, then, a few bars later, comes in a poverty-stricken bit of melody suggesting the weakest part of *Batti, batti*, and a kind of "Tramp" chorus, with a smack of a galop, appears nearer the close. If this tune does not "offend the susceptibilities of the musician by an excess of laxity" nothing in the way of a tune ever will. If the composer (who, by the way, is a most accomplished musician) is likely to perpetrate any more such crimes, it would be but an act of loving kindness for some musical policeman, who may have the advantage of looking at things from Mr. Hatherly's "standpoint," to "run him in." Once more: "the Hymn being intended as an offering from the musically unlearned, a certain element of simplicity should never be wanting." Among sins against simplicity may be noted, firstly, the adoption of the modern (crotchet) notation, which, owing to dim lighting, can only be read with some difficulty in many choirs, and, owing to distance from the eye, at the organ-desk with more; and, secondly, the disuse of intermediate double bars, through the omission of which much time will be lost in correction of wrongly sung passages, as the singers will have to count their way, bar by bar, from the beginning or the end of the tune to the places that the choir-master has pointed out. In some cases the choir-master will have to adopt the same wearisome plan of counting bars before he will be able to correct his choir, for without a glance at the words it is very difficult to tell where a line proper begins and ends, or even what metre the tune

is written in, it is so ill-defined. Distinction of metre should be made as evident to the sight as it ought to be to the ear. Why, if hymns are printed in lines according to their metre instead of as prose, should tunes be treated as prose and no sign be introduced to mark the end of a line? By the faulty arrangement in "The Hymnary" in this respect, endless confusion will arise in practice between the end of a line in the text and the end of a line on the music page—two totally different things. The tunes, too, are very chromatic, and modulation to remote keys is very frequent (see tunes 250, 360, 392, 442, 591, &c.); surely all our composers have not received a "call" to imitate Spohr! From appearances, one might imagine that the tunes had been written first, and the accidentals afterwards supplied by means of a dredger. Lastly, one great element of simplicity is *practicability*, and tunes with upper F sharp in the melody are impracticable tunes for basses to attempt: of course, if the book is intended only for choir use, G might be accepted, but for congregational unison singing, and the editor of "The Hymnary" is understood to advocate such a mode of rendering, F natural is too high. "The Hymnary" is, no doubt, an advance in Church music, but it is an advance in a dangerous direction, more dangerous than it might have been, because musicians of high standing are now leading where lesser lights pointed the way before. The secular bolus is still to be put forward for congregations to gulp at; it is now, however, sugar-coated, vended, and warranted to go down smoothly, by the editor of "The Hymnary."

Our progress in Church Hymnody during the past century having now been traced, it is, perhaps, advisable briefly to recapitulate the causes that have brought it into its present degraded condition. First, then, the lack of technical musical knowledge on the part of the clergy, and the opposition offered to them, in their first happy efforts at improvement, by the organists of the period; then, as consequences of these evils, the neglect of the clergy to secure the assistance of the rising school of ecclesiastical musicians; the adoption of clerical crotchets, antiquarian and sensational, with the concoction of musical hymnals to air the same; the elevation of personal predilections into a test of the fitness of tunes for Church use by more eclectic minds; the same kind of blundering in a worse degree by those lay amateurs into whose hands the totally unmusical clergy delegated the choice of service-music; the increasing use of subjective and "fancy" hymns; the "proper tune" theory carried to extremes; the stereotyping of rubbish, that would otherwise have worn itself out, in popular Hymn and Tune Books; and, lastly, the recent efforts of the "advanced" school of musicians to remove all our landmarks, and to secularize the music of the past as well as of the future.

And now, what is the remedy for our sickly condition? It may be supposed that the writer of this paper is prepared to call attention to some *panacea* for musical ills, some specific warranted not to fail; but his object has simply been to set forth plainly, but as he believes truly, the causes that have led to the downfall of our hymnody, in the hope, which was stated at the outset, that a knowledge of the causes of the disease will lead to the selection and employment of the proper remedy

for cure. *Technical musical training for the Clergy is our most obvious want*; but how this is to be obtained lies more within the scope of the learned Music Professor of the University of Oxford to advance, than within that of an obscure writer in a musical journal. Until this is obtained; until the clergy are taught to distinguish one style of music from another—secular from sacred, the sublime from the simply beautiful, and that again from the merely ornamental—or until they are made to see the depth of their own ignorance on the subject, there will be but little prospect of reform.

It is “a consummation devoutly to be wished” that the clergy generally, who will have nought to do with “Queen Anne” ugliness” or Mr. Compo’s Gothic, but insist that the buildings they make so many sacrifices to raise shall be pure in style and worthy of Him to whose service they are dedicated, would as earnestly strive that the musical offering to Almighty God should be as pure in style, and as worthy of the Being to whom it is offered as the building is *in* which it is offered. But, unfortunately, though they must have good architecture, exquisite carving, and artistically designed stained glass windows, many of them are content with music of a very low order of merit, because they have not grasped the fact that the power to appreciate good music is a matter of art education like the power to appreciate painting, sculpture, &c., or applied themselves to attain it, but have relied instead upon their own uncultivated tastes—a thing they would not dream of doing where architecture was concerned. Good music is *at least* as desirable as good architecture. Vulgar music in a Church is as out of place as a pig in a library or a mudlark in a palace. If the clergy *en masse* could be got to recognize the need of musical training for theological students, or even for their younger brethren—for it is they, principally, who, by their well-intentioned but ill-directed efforts at musical direction, both degrade our Church music and repel sound lay musicians from undertaking Church appointments,—if they could once be got to recognize this want and plead for it to be supplied, it is not improbable that some action might be taken by the Professors of Music in our Universities of Oxford and Cambridge, both of whom are faithful sons of the Church, to provide a course of training for those who cared to go under it; or failing this, that the valuable educational institution known as Trinity College, London, a college that is doing good work now and is, doubtless, destined to produce much more important results for musical art in the future, might be induced to include some scheme for the musical training of the clergy in its programme of operations.

What must *not* be done can soon be said. There must be no attempt made by Church organists to wrest the control of the service music from the hands of the clergy. The Church is of Divine foundation, and its service must, therefore, be conducted, subject to rubrics, &c., in accordance with the judgment, or lack of judgment, of her Divinely appointed officers. Better would it be for our musical service to go on as long as the Christian dispensation shall last in an all too frequently slipshod manner, the parts that should be sung being said, and the parts that should be said being sung, without any attempt at musical con-

sistency or at making a harmonious whole ;²⁵ better to go on like this than for it to become a prey for organists, who might develop its musical qualities to the exclusion, or to the hindrance, of the devotional ends it was appointed to serve, by turning it into a Sunday Popular Concert.²⁶

But if Church musicians may not seek to obtain complete control over the musical service, they may strive to exercise an influence over it, and that legitimately and profitably. One suggestion, which, if it could be acted upon, might produce great results in this way, may here be thrown out. In the face of the radical changes in our hymnody that are being forced upon us, cannot some bond of union be formed between those Church musicians who, whatever minor differences of opinion they may entertain, are sufficiently conservative in their views to desire to preserve our noble sixteenth century tunes from modern "improvements," and who believe that there is a certain style of music known as the sublime style which, however much it may be scouted by modern writers, is, after all, the most suitable style for Church music? If some mode of communication could be opened, perhaps an occasional Conference might take place with advantage, and the way be paved, ultimately, for a musical congress, in which Church musicians, clerical and lay, of all schools might take part. The Church has her *annual* Congress of clergy and laity; why should she not have, at least, an *occasional* Congress of her clerical and lay musicians? "Oh! you musicians," it may be said, "are such a touchy, quarrelsome set, a Congress would not be feasible, and would only end in a row:" but, surely, Mr. Barnby would consent to stimulate the best feelings of the Congress, by the occasional performance of Hymnary tunes on the organ, whenever discussion waxed warm, and thus both tone down the asperities of debate and advertize the merits of his musical bantling at the same time; and if so, the Congress would not only be feasible, but productive of pecuniary profit; for, besides the clergy and laity who would attend for purposes of instruction, numbers would flock to it to see this new "happy family,"—Helmors and Macfarren, Sullivan and Arnold, and the Revs. Greatheed and Walker, lions and lambs, singing, "Let dogs delight to bark and bite," under the able organ-stoolmanship of Mr. Barnby! But whatever may be said of a general musical Congress, a Conference of Musicians, such as that mentioned above, might prove of vast service; a temperately worded pamphlet might, for instance, be drawn up under its auspices, and extensively circulated among clergy, organists, and choirmasters; not one attempting to stifle new music by imposing a hard and fast line of criticism, by the utterance of party shibboleths, or by endeavouring to confine all church music within 16th century shackles;²⁷ but one urging upon the directors of our services that, in our hymnody at least, they should endeavour to select such words as may fitly express the devotional sentiments of a congregation, rather than the high-flown rhapsodies and even gross falsities that our people are made to utter, and such tunes as, cast in a pure, antisensational, mould, and specially composed for Church use, are of moderate compass, exhibiting a naturally flowing melody rather than a stiff angularity, with smooth vocal harmonies, inclining

rather to severity than to softness where choice lay open, and free from the stimulative pepper of the day. If "union is strength," possibly, after a time, a tune-book might be brought out, also under the auspices of the Conference, not with a view to pecuniary profit, but with the sole aim of providing a sufficient supply of really good hymn tunes for every variety of metre; a book that would supply a real want, without pandering to the sensations of a depraved taste, and leave the clergy without that excuse for using bad tunes that they sometimes offer: "We don't know where to get better ones."

In conclusion, the writer wishes it to be distinctly understood that, in the strictures he has made upon some of the most popular tune books of the day, he has been simply actuated by a strong desire to protest against what he considers an inferior style of hymnody, and to further the adoption of a higher and better one; and, as he did

"Nothing extenuate,
Nor set down against in malice,"

he hopes that credit will be allowed him for good intentions by those who may the most strongly dissent from his views. With regard to the clergy, though he has had occasion to speak very strongly against their action in musical matters, he disclaims any intention of endeavouring to lessen the influence they possess, and ought to possess, in the conduct of the Church service. If, by what he has advanced, some among them are induced to consider that there is a right and wrong, a good and a bad, in musical art, irrespective of their own personal tastes in the matter, and to seek such means of forming a correct judgment on musical points as may lie open to them, he will have gained the object he had in view. He has been for some years brought, professionally, into intimate relations with many of the clergy, always to the increase of his respect for their order, and he would be pleased to see them meet with more respect from their musical subordinates than they sometimes obtain. The way in which some organists (young ones principally), before their own choirmen, comment upon and sneer at their clerical superiors, on account of their lack of musical knowledge, when they themselves are oftentimes more grievously ignorant of the principles and doctrines of the English Church, to say nothing of theology in general, than the clergy are of music, is no proof of their good taste, and is not a likely means of promoting unanimity on musical matters between the clergy and their musical helpers. Of course, organists *generally* do nothing of this kind, but *some*, unfortunately, do, *and the clergy know it*. Where an organist takes an interest in his duty, firstly as a *Church* work and secondly as a *musical* work, and does not put stipend first, or keep running about from one place of worship to another, from one religion to another, and back again, wherever the heaviest purse is held out, depend upon it that he will find his opinion on points of musical detail treated by his clergyman with due respect, and his efforts to improve the tone of the Church's music willingly assisted.²⁸ There may be exceptions to this, but if so, they will only occur to such an extent as to prove the existence of the rule.

May all clergy, choirmasters, and organists work together henceforth, for the expulsion from their services of all musical absurdities, whether of an "Antiquarian," "Music Hall," or "Advanced" character, and use their best endeavours to influence the growth and development, in a legitimate direction, of OUR CHURCH HYMNODY.

P A R T I I .

Since the publication of the former papers, some new and important candidates for public favour, in the shape of Church Hymnals, have appeared, viz., "The Church Hymnal, by permission of the General Synod of the Church of Ireland," "Church Hymns," and the revised and enlarged edition of "Hymns Ancient and Modern," while a formerly published book, "The Hymnal Companion to the Book of Common Prayer," has attained a considerable degree of popularity. As these volumes are, doubtless, destined to exercise great influence upon the immediate future of Church Hymnody, an enquiry into their merits and defects may prove of some service, and tend to prepare, in however slight a degree, for the Hymnal of the future. It is, perhaps, scarcely necessary to say that the books will be regarded as *musical* publications, and mainly from a congregational point of view, the theological aspects of each being but slightly noticed.

The music for the Irish Church Hymnal, so the preface informs us, was very carefully selected by a Committee, and has passed under the able supervision of Sir Robert Prescott Stewart. Sir Robert is not responsible for the choice of tunes, nor for the arrangement of any, except those so indicated in the metrical index. He has, however, added a number of chorales and other high-class tunes, where he thought them necessary, to raise the character of the work, has written several tunes at the request of the Committee, and is responsible for the harmonization of many others. The book contains eight indices: 1st, an index of hymns and authors, giving the first line and number of each hymn with its author and date ("the dates assigned to the hymns and tunes are those of their actual composition, where it was possible to obtain them; where these were not procurable, the dates of first publication by the author or composer have been given; and where a hymn or tune first appeared posthumously, the dates of the author's birth and death have been annexed"—*vide* Preface) 2nd, an index of tunes, giving name, metre, number, composer, and date; 3rd, a metrical index, giving metre and name of tune, with its number in the book: we learn from this index also what hymn tunes were composed for the work, with information respecting the arrangement or harmonization of others; 4th, 5th, and 6th, index of authors, translators, and composers, giving name, with number of hymn or tune; 7th and 8th, biographical index of authors and translators, and, separately, of composers. The indices were all, excepting the biographical index, planned by the Rev. Edward

Seymour, Canon of Christ Church Cathedral, Dublin. The index of hymns was drawn up by the Rev. Jacob A. Eberle, a Moravian minister, the others, by Canon Seymour, all of them being revised by Major G. A. Crawford. The biographical index was suggested by Major Crawford and drawn up by him, with the co-operation of Mr. Eberle as regards the German hymn-writers. The general responsibility of the work, as it went through the press, was borne by Canon Seymour. Apart from whatever merit the volume may possess as a hymnal, it is worthy a place in the library of every hymnologist and Church musician, on account of its biographical index. It is, in fact, a copious dictionary, and exhibits a wonderful amount of research and painstaking labour. Every statement, as far as possible, has been verified by consulting the original work, and where this has been impossible, great care has been taken to select the most trustworthy authority. Although the plates are stereotyped, several alterations have been made in dates, etc., for the new edition now in the press. Among the new matter is a very interesting note on the tune *S. Anne*. As a specimen of the completeness of the biographical index, one of the *shorter* notices is subjoined:—

Goss, Sir John, son of Mr. Joseph Goss, organist of Fareham, Hampshire; born at Fareham, December, 1800; entered the Choir of the Chapel Royal in 1811, and studied music under John Stafford Smith; in 1817 became a pupil of Attwood, whom he succeeded in 1838 as organist of St. Paul's Cathedral; resigned this post in 1872, when he received knighthood; was appointed composer to the Chapel Royal, in 1856. Sir John Goss has published many excellent anthems and other Church music.

Then is appended a list of Sir John's contributions to the book and their respective numbers.

The book contains 475 hymns, among which are included 47 metrical versions of the Psalms. The hymns are arranged in very convenient divisions, especially those which are usually classed together as "general." Under the headings here given, a suitable hymn for any occasion may be most easily found. Of morning and evening hymns there are 29; for Lord's Day, 6; public worship, 29; for the Church seasons, under the usual subdivisions, 165; Hymns of Praise (under the headings *The Works and Word of God*, *Providence*, *Redemption*), 42; the Christian life (headed *Pilgrimage and Warfare*, *Faith and Hope*, *Love*, *Holiness*), 63; *The Church Militant and Triumphant*, including the *Saints' Day* hymns, 22; *Holy Communion* hymns, 14; for *Holy Baptism*, *Confirmation*, and other occasional offices, *Consecration*, *Harvest*, *Public Thanksgivings*, etc., 79; *Children's hymns*, 25; and a "*Grace*" before and after meat.

The doctrinal level of the book is not very pronounced: it would certainly not satisfy in England the average Anglican mind. The *Holy Communion* hymns, which form a fair test, do not rise in point of doctrine above "*My God and is Thy table spread*" and "*O God, unseen, yet ever near*;" the *Baptismal* hymns do not go beyond "*In token that thou shalt not fear*;" the *Confirmation* hymns apparently lean rather to the notion that the candidates come to confirm than to be confirmed; the grand old *Dies Iræ* finds no place either among the

Advent or Burial hymns; and in the hymns for Lent we are certainly not "By precepts taught of ages past" to "keep again the fast," for there seems to be no mention of such a thing as fasting. But the book, if strictly circumspect in one direction, seems almost equally so in another; it is essentially what an authorized book for a number of people with different theological views must be, free from extravagance and positive doctrinal statements to which exception might justly be taken by an opposing school of thought. By the reticence of the book in the Holy Communion hymns we are spared such lines as:—

"Jesus, gentlest Saviour,
Thou art in us now."

and—

"The guilty slave—oh, wonder!—eats
The body of his God!"

Some few of the hymns for the week before Easter and Good Friday are too "gory" to be pleasing; for instance, Cowper's hymn, beginning—

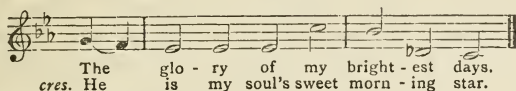
"There is a fountain filled with blood,
Drawn from Emmanuel's veins;
And sinners plunged beneath that flood
Lose all their guilty stains,"

might well have been omitted. The idea is simply horrible, and such a way of speaking of the sacrifice of Christ will never commend it to the educated thinking classes; it will repel belief rather than attract it. This verse has, perhaps, much to answer for in encouraging a revolting licence of expression among Dissenters. The writer was once travelling on a railway with an earnest but ignorant Dissenter and some two or three other persons. With one of his fellow travellers the Dissenter opened a conversation on spiritual matters, and ended by saying, "You must take a deeper plunge (with a kick out of his arms and legs) into the blood of Christ; you've not been in deep enough; take a deeper plunge (another kick out), that will put you right."

But to come from theological matters to matters musical. The tunes are written mostly in *alla breve* time, four minims in a bar, and metronome marks have been attached to all the hymns. These avoid the opposite errors of rapidity and slowness, and seem to indicate a desirable pace, though a quicker one than Mr. Barnby gives direction for in "The Hymnary." A little more uniformity in the manner of writing the iambic tunes, L.M., C.M., and S.M., is desirable. Some have lines with initial semibreves, some with initial minims, others with initial minims and semibreves. Except in special cases, uniformity in this respect is very desirable, if choirs are to attack their tune with precision. Expression marks are inserted, and generally with excellent judgment.

Mr. Redhead's tune, *Laud*, that has been so severely criticised, and is still popular, though rejected in the new edition of "Hymns Ancient and Modern," opens the book, allied to "Awake my soul." Mrs. Joseph Robinson's tune *S. Monica* (4) suffers by a false relation between bass and alto in the second line that is productive of anything but good effect.

Miss R. A. Murray Dale, in *Barham*, gives us a tune with chromatic leanings, and a third line set so low as to negative all effective rendering of the first two verses, viz:—



This is somewhat faulty editing.

“Lord, hear the voice of my complaint,” (9)

introduces *Howard*, by Mrs. Cuthbert, a tune of the Weyman's *Melodia Sacra* school, but certainly purged of a few of the ornaments allowed it in that publication. The index informs us that Mrs. Cuthbert was, for fifty years, organist of Bethesda Chapel, Dublin, and that she composed one other tune—of that let us hope Bethesda strictly guards the copy-right. *Howard* is, musically speaking, one of the chief blemishes of the book, and with it we must class a few other tunes—viz.: *Kingstown* (59), a shrieking Methodistical ditty, too well known in England; *Peniel* (63), a commonplace tune, by the Rev. Thomas Kelly, that might be tolerated were it not for the vulgar trifling of the last two lines; *Helmsley*, alias *Miss Catley's Hornpipe*, (76); *Ashley* (14), a frightful tune, by the notorious Martin Madan, whose name recalls moments of musical agony suffered years ago; *Spanish Chant* (140); *Consummatum est* (180), by John Stanley, Mus. Bac., a poor tune with specially objectionable fifth line; and a few others. These tunes the editors do not attempt to defend; they would doubtless be glad to dispense with them, but they are tunes that have been so long popular in Ireland that it is probably considered that no book purporting to be the “Hymnal of the Irish Church” could at present reject them. We would willingly acquit the editors of all blame in this matter, but they had the opportunity of providing for each hymn to which one of these wretched tunes is assigned an alternative setting, and they should have exercised the greatest care to secure very attractive as well as high-class substitutes. Now *Howard* has no substitute; *Kingstown* is accompanied by *Melancthon*, a chorale by J. C. Bach, very sound and good, but destitute of those elements of popularity required to outrival its neighbour; Mr. Sullivan's *S. Lucian* will never make way against *Peniel*; *Ashley* is paired off with *Salisbury*, one of the least inviting of the old Psalter tunes—we pass here from Scylla to Charybdis; *Spanish Chant* has no substitute; and *Consummatum est* is accompanied by *Fulneck*, a good, but not sufficiently striking tune; *Regent Square*, although rather too high in the last line to be congregational, is, otherwise, a good tune to pair with *Helmsley*; but with this exception, the worst tunes are likely, perhaps, to keep possession of the hymns till taste has generally advanced and improved. “Sun of my soul” (11) has two effective tunes—one, in common time, by Bishop Jenner, and a triple time one, by Professor Oakeley; reference is also made to *Stillorgan* or *Hursley* (172). Crüger's tune, *Upsal*, makes a satisfactory setting for “God, that madest earth and heaven” (13), which hymn, it may not be generally known, Bishop Heber wrote especially for use with the Welsh tune *Ar hyd y nŷs*, better

authority for it. Wainwright's *Yorkshire* is set to "Christians, awake," and goes screaming up to F sharp, as usual. One is disposed to feel great respect for editors who do not consider themselves called to tamper unduly with the work of departed musicians, and it is advisable to present tunes, as a rule, at the pitch to which they were originally written; but considering that, owing to the raising of the organ pitch during this century, the eighteenth century tunes are in many cases sung at least half a tone higher than they used to be, it would be a true conservatism to preserve the original pitch by altering the notation. Mr. Barnby's tune *S. Silvester* (85) is pleasing, but its first line treats the text of the first and fourth verses somewhat improperly. Mr. G. W. Martin's *S. Basil*, called in "Church Hymns" *Leominster*, is set to "A few more years shall roll." Mr. Hogan's *S. Canice*, set to the same hymn, will have no chance against its more tuneful rival. For "Brightest and best of the sons of the morning" (101) two tunes are provided, one in triple time by Professor Oakeley, and a common time one by Dr. Dykes, both of them being worthy of their respective authors. *Hamburg* (104) is rather heavy and wearisome to "Peace be to thy every dwelling;" and the words do not lend themselves to Langdon's double chant in F (the second setting) any better than the *Te Deum* would do, viz. :—

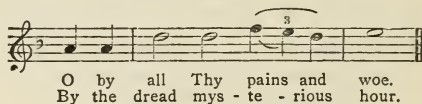
" May His presence | still attend thee ;
 Mayest thou | sit by day and night ;
 In His shadow | with delight ;
 His all | powerful arm defend thee ; "

This is as bad as the common association with a double chant of—

" Also the Holy Ghost : the Comforter.
 Thou art the King of Glory : O Christ."

Surely a second tune might have been obtained from the pen of Sir Robert Stewart for this hymn. *Ora labor* (106), by Sir R. Stewart, is simple and beautiful. *Calcutta* (112), set to "From Greenland's icy mountains," is a poor tune, borrowed from "Church Hymns." *Worcester* (113), one of poor blind Stanley's commonplaces, is set to the awkward hymn by Watts, "Jesus shall reign." "How beauteous are the feet" (116) has J. S. Bach's *Potsdam*, the subject of the fugue in E from the *Well tempered Clavichord*. *Zion* (122), by Kelly, is very simple and has less of the conventicle twang about it than other of his compositions, but it is, nevertheless, a third rate tune. *Hallelujah* (Alleluia would probably be considered as savouring of party feeling in Ireland), by Redhead, to "Come ye sinners" (126), seems to be an amplified form of the fifth Gregorian tone, but the unison passages representing the intonation are utterly meaningless taken in connection with the words. In hymn tunes, changes from harmony to unison, and unison to harmony, ought never to be introduced without a purpose, and that purpose should be evident in the text. The somewhat sickly *Holy Cross* (128) will, we may fear, supplant the better, but not strikingly attractive, *Esslinger* printed above it. "Art thou weary?" (130) has two tunes, one by Arthur Sullivan, from "Church Hymns," and the other, a thoroughly sympathetic

one, by Sir R. Stewart. "Have mercy, Lord, on me" (133) is wedded to a pleasing tune, by Mr. Barnby, the first line of which accidentally resembles the writer's s. m. tune, *Aston*, in "Hymns A. and M." Mr. Edmund Sedding's tune *S. Valerie* is set to "I need Thee, precious Jesu" (135), harmonized by Sir R. Stewart in the major key for verse four. Sir John Goss provides minor harmonies for the fourth and fifth verses of "Oh! where shall rest be found?" set to *S. Augustine* (139), a tune of little character, by Lowell Mason. *S. Catherine* (144) would have been better omitted, its second line runs extremely low, and the third line is trivial. "Christian, dost thou see them?" (146) has two tunes: the first, by an anonymous writer, has its usefulness marred by a high note awkwardly situated in the seventh line; the second, from "Hymns of the Eastern Church," ought to be widely known. The good old Scotch Psalter tune *Abbey*, too much neglected, finds a place in connection with "O help us, Lord!" though this hymn suggests more care in the selection of a tune than it has yet obtained from musical editors. "Saviour when in dust to Thee" has Mr. W. H. Monk's somewhat dreary *Miserere* and an unhappy setting by the Rev. A. Whishaw: the quotation of one line will be sufficient to justify the adjective:—

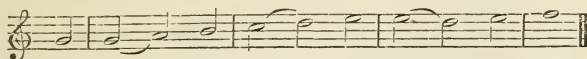


Mr Newport's *Litany* (153) is, excepting a somewhat uncouth treatment of a 6-4 in line two, a pleasing tune. Hymn 158, "Thou to whom all power is given," is set to a double chant taken from Handel's "Dead March" in *Saul*. A few more double chants as substitutes for metrical tunes to some of the longer iambic and trochaic hymns would be desirable in future editions. Hymn 164 is Dean Milman's "When our heads are bowed with woe," set to *S. Dunstan*, better known as *Redhead*, No. 47. The editors, probably out of regard for the rabid Protestantism of a considerable section of their countrymen, have been obliged to alter the concluding line of each verse to "Jesu, Son of David, hear." One would have preferred the omission of the hymn rather than this tampering with its spirit. Its whole force is lost. When "bowed with woe," or with hearts sad with thought of sin, it is not from the consideration of the *kinship* of Christ that we derive comfort, but from the knowledge of His *humanity*, and to this idea every verse and line of the hymn leads up:—

"Thou our throbbing flesh hast worn,
Thou our mortal griefs hast borne,
Thou hast shed the human tear;
Jesu, Son of Mary, hear."

If the Irish Protestant mind, like the extreme Evangelical mind in England, has such a pious horror of the name "Mary," "Woman" might have been substituted without utterly ruining the hymn. This would have been a slight to the memory of the Virgin Mother only, and not a reflection upon the common sense of the Dean as well. As a re-

action, probably, from the overstrained devotion to the Virgin exhibited by some devout persons, others, perhaps equally devout in their way, are led to treat her name with as scant courtesy as they would show to a Jane Shore or a Nell Gwynne; while to some folk, whose chief virtue seems to be vehemence, the name "Mary" acts like the waving of a red rag before an infuriated bull. *S. Salvador* (172) has a very objectionable line for congregational use :—



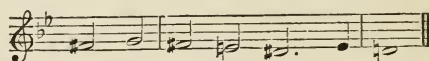
Mr. Arthur Patton's use of unison in *Laus Deo* (173) must be condemned. "O come and mourn with me awhile" has the antiphon "Is it nothing to you," from the S. Alban's Tune Book, to be sung before each verse, the hymn itself being set to Dr. Dykes' tune. Mr. Henry Baker's *Hesperus* (179) does some violence to the accentuation of every line of the hymn to which it is applied. If tune writers will call such tunes as this long metre, they must share the blame with the editors. "Jesus Christ is risen to day" (183) has the same tunes as in "Hymns Ancient and Modern," but in *Worgan* two "Hallelujahs" are crammed into the last line. Dr. Steggall's *Christ Church* accompanies "The happy morn is come" (187), and is a substantial rival to Stanley's *Overton*, which is utterly spoiled by the triviality of the fifth and sixth lines. "The day of resurrection" (188) seems to fare badly in most hymnals, but here it is allied with more success than usual to Teschner's tune, which is used also with "All glory." "Jesus lives" (190) is somewhat effectively set to a tune named *Glastonbury* that has a decided flavour of the fifth Gregorian tone about it, and also to Dr. Gauntlett's *S. Albinus*. The setting of Dr. Gauntlett's *S. George* to hymn 193 does not quite agree in melody with the setting of the same tune later on: this should be looked to. "Thou art the way" (200) is scarcely effectively treated by *Kaltenthal*. *S. Mirven* (201) has an ugly progression to a 6-4 in the last line. The old unbarred tune *Vexilla Regis*, from "Hymns Ancient and Modern," appears as *S. Venantius* to "The Lord is King" (206). "Thou art gone up" is set by Dr. Gauntlett to a tune with unison treatment of first and second lines. This hymn seems never to be quite satisfactorily set; it ought to begin on the first beat of the bar, and if unison treatment for the opening be adopted it ought not to extend beyond the first line. Palestrina's tune, however well it may suit "*Veni Creator Spiritus*," is not thoroughly satisfactory to "Come, Holy Ghost" (216). The Rev. R. R. Chope's *S. Cyprian* is welcome as a setting for hymn 237. The secular *Belmont* is inserted with "In trouble and in grief, O God." In the first and third lines this tune greatly resembles the old-fashioned and somewhat coarse comic song "Umbrella Courtship." Two forms of Shrubsole's *Miles Lane* occur to "All hail the power" (252), and there is no substitute. *Sicilian Mariners'* appears as No. 254. Kelly's *Siloam* (259) is a wretchedly poverty-stricken tune. "Lead, kindly light" (276) has a tune by Mr. Barnby, and Dr. Dykes' well-known setting; but a thoroughly congregational tune for this hymn, if it must be sung by congregations at all, is still a desideratum. Mr. Sullivan's *S. Edmund*

(279) is not a success. "Nearer, my God, to Thee" (285) is set, not too satisfactorily, by the Rev. Dr. Hayne. *Agnus Dei* (287) is pleasing, but there is a little loose treatment of the seventh chord. *Leoni* (292) should have been set a tone lower to be really effective. The bits of unison in *Praise* (293) do not commend themselves favourably to notice:—

1st line.
 "Awake our
 True, 'tis a
 The mighty
 From Thee, the
 Swift as a

4th line.
 and put a cheer
 There everlast
 Nor tire amidst "

What is there proper about such treatment as this? "As pants the hart" (299) is set to an adaptation from Spohr, one of the most successful "arrangements" in the volume; for the various excerpts from Beethoven, Mozart, etc., are almost uniformly disappointing, and far less suitable for use with their respective hymns than an ordinary commonplace hymn tune would be. "Jesu, lover of my soul" (306) has the tune from "The Hymnary," by Mr. Barnby, a foot note stating that it may be sung in unison if preferred. Mr. Barnby may not be responsible for this, though he is understood to favour singing by the congregation in unison; at any rate the fourth line of this tune does not make a very happy unison passage:—



Agapé (364) do not seem very original, and the melody of the third line is somewhat tiresome, and not always well suited to the words. *Eaton* (373) is vulgar. Those who like triple time tunes to trochaic hymns will find a pleasing melody in the Rev. C. J. Dickinson's *S. Guron* (376); its simplicity is, however, marred by needless and somewhat forced chromaticisms—but we are nothing now-a-days if we are not chromatic. Dr. Nares' *Aynhoe* (377) is, perhaps, as satisfactory a setting for "Soldiers of Christ arise" as any triple time tune could be, but something of a martial character is required for this hymn, and triple time is, for obvious reasons, very unsuitable. "Onward, Christian soldiers" (379) has Mr. Sullivan's tune from "The Hymnary," and, sung slowly or quickly, it seems an unsatisfactory, indevout setting. Ritualists who may be disposed to rejoice at the insertion of such a hymn as this in an authorized book will probably moderate their transports when they learn that—

"Looking unto Jesus, who is gone before,"

takes the place of—

"With the cross of Jesus going on before."

As the original line frequently causes a difficulty, the reading has been suggested—

"With the cross of Jesus left behind the door."

Dr. Dykes' *S. Agnes* has been better placed than usual with hymn 390, "Calm me, my God, and keep me calm;" this hymn it fairly suits. "O Paradise" (398) has Mr. Barnby's tune from "The Hymnary," and one by the Rev. T. W. Hogan. In the latter a special reading is suggested for the concluding lines of the last verse, but as its use involves repeating one of the most vulgar lines in the hymn, and introducing a somewhat flat strain that breaks up the flow of the tune, it is better omitted. Dr. Rimbault's otherwise fine tune, *Dudley* (448), is sadly too high to be generally useful. The editors have been unusually successful in selecting suitable melodies for the numerous children's hymns in the book. With the exception of *S. Anne* (454), *Northampton* (456), *Tranby* (457), and *S. Denys* (464), which are more or less unsuitable, the remainder answer their purpose well. One would wish to meet with some of them in other parts of the book as well, particularly Handel's *Sursum Corda* (454) and Sir R. Stewart's *Mount Calvary* (463); but others—such as *Loretto* (460), by Hemy, *Happy Land*, *Rejoicing*, and *Boston*—are very wisely left to the children alone, if such tunes need be used at all. The book contains many other good tunes that space only permits to be denoted by their number and the names of the composers: 12, Himmel; 18, German; 28, Barnby; 35, E. J. Hopkins; 52, Bishop Jenner; 67, Heinrich Albert; 121, Dr Dykes; 131 and 246, Rev. G. W. Torrance; 134, Sir R. Stewart; 178, Turle; 213, A. S. Sullivan; 226, A. King; 301, Rev. R. Chope; 304, Howard; 442, Rev. R. Brown-Borthwick; and several others. The "get up" of the book is good. The design of the cover is Irish, the initial letters being copied from an ancient manuscript, and the ornamentation on the back and sides being reproductions of existing specimens of ancient Irish work. The book, as

books go, is a fairly satisfactory one, and will help, we may hope, in no slight degree, to raise the tone of the hymnody of the Church of Ireland.

The musical edition to "The Hymnal Companion" has been prepared (so the Preface informs us) by a Committee of friends: and "the tunes have, as far as possible, been selected on the same principles which guided the Editor in the compilation of the hymns—namely, the selection of those upon which the Church of Christ appears to have set most plainly the broad stamp of her approval."

The work, which has been arranged in accordance with the order of the Book of Common Prayer, contains 403 hymns, thus distributed:—Morning Prayer, 8; Evening Prayer, 13; The Creeds at Morning Prayer, 2; The Litany, 4; Prayers upon several occasions, 7; Thanksgivings upon several occasions, 10; Advent, 12; Christmas, 7; Sunday after Christmas, close of the year, 2; Circumcision, New Year, 4; Epiphany, 7; Sundays after the Epiphany, Missions, 17; Lent, Penitential Hymns, 27; Passion Week, 14; Easter, 7; Sundays after Easter, The Lord's Day, 9; The Ascension, Heaven, 14; Whitsuntide, 11; Trinity Sunday, 4; Sundays after Trinity, Public Worship, The Works and Word of God, Faith, Love, Holiness, Warfare and Pilgrimage, Warning and Invitation, 67; Saints' Days, The Church Triumphant, 22; Almsgiving, 3; Holy Communion, 16; Holy Baptism, 3; Catechism, Hymns for Children, 26; Confirmation, 8; Matrimony, 3; Visitation of the Sick, 17; Communion of the Sick, 2; Burial of the Dead, 6; Thanksgiving of Women after Childbirth, 1; Communion Service, 2; Psalms and Hymns of Praise, 34; For those that travel by Land or Water, 4; Ordination or Visitation, 2; Dedication or Consecration of a Church, 2; Royal Accession, National Hymns, 2; Supplementary Hymns, 3.

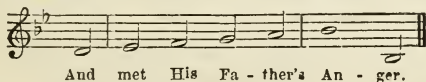
Doctrinally the book would not appeal favourably to the average High Churchman, for the Lenten Hymns make no allusion to fasting, and the utterances on Holy Communion, Holy Baptism, and Confirmation would also fail to satisfy. It appears to be wisely cautious on some points, but on others to be rather below than on a level with the teaching of the Prayer Book. To the Evangelical School it will, probably, become, for some time at any rate, the favourite hymnal. The verse is generally good, though there is a large proportion of somewhat dreary hymns; and, probably, through an expressed desire to cleave to the original text as far as possible, a few roughnesses are noticeable—*e.g.*, in Mardley's hymn, "O Lord, turn not Thy face from me," we find—

"What I have been; and what I am,
I know Thou know'st it well."

This sounds too much like conjugation to be truly poetical.

With regard to the musical department, the first point demanding attention is a piece of careless editing in setting some of the "six line sevens." These hymns fall into three divisions, and may be distinguished by figures, thus:—7-7;7-7;7-7. — 7-7-7-7;7-7. — 7-7;7-7;7-7. *Spanish Chant* and *S. John* (6, 26, 110, and 284) are wrongly applied throughout. Mr. H. S. Irons' *Hope* (13) to "At even" is rather overdone with suspensions. Dr. Gauntlett's *Nocturne* (16) to "The day is

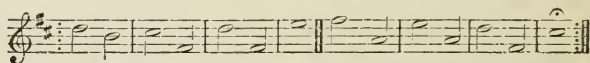
past and over" will not supersede the A. and M. settings; it is too low in the parts and of too wide a melodic range. To "Saviour, breathe an evening blessing" is set a rubbishy tune, with its last line apparently cribbed from Haydn's *Austria*; it is called *Snowdon*, but from a peculiarity in the melody of the sixth line it might more fitly have been named *Hiccough*. "Sweet Saviour" has Mr. Monk's tune *S. Matthias* from A. and M., a tune that goes better to "Jesu, my Lord" than to this hymn, on account of the unsuitableness of the fifth line to express the words. Adaptations are not to be commended as a rule, and most of those in this book are failures. The March from *Eli* is very unfortunate, but the arrangement from the *Andante* in Beethoven's piano-forte sonata, op. 14, No. 2 (32), is more than this, it is an impertinence; others from Mendelssohn, Mozart, and Weber are weak; the best is an arrangement from Spohr's "As pants the hart," in favour of which something may be said. The *Old 32nd Psalm* is a little too heavy for Heber's "Holy, holy, holy." Mr. J. H. Deane's *Sorrento* (24) lacks solemnity for "Saviour, when in dust to Thee:" it mates very well, however, with 345, "Deathless principle, arise," which, by the way, is not a very poetical phrase. The editor, from a desire to pet prejudices that he ought to put to rout, or from Protestant fright, has ventured to mutilate Dean Milman's "When our heads are bowed with woe." "David" is substituted for "woman," to the utter ruin of the spirit of the hymn. "Great King of nations" (28) is wedded to an excellent tune by Professor Macfarren. The *Russian Anthem* makes a good setting for "God, the all-terrible," but a special adjustment of music is required to the first line of the last verse. The tune, too, should have been set a semitone lower. "O Thou that dwell'st," of very irregular metre, is set to Stanley's *Montgomery*, which answers the purpose fairly. *S. Stephen* does not well suit the first line of "Hark! the glad sound!" (45). If this hymn, with its irregular accent in the opening line, must be set to a strictly iambic tune, it should be to one in which the second note is either a repetition of the first or one of lower pitch, so as to avoid exaggerating the faulty accentuation. The same remark applies to the next hymn, "Joy to the world" (46), which is inappropriately mated with *London New*. Dr. Gauntlett's *Vigil* (49) is, perhaps, less pleasing than peculiar. A good opportunity for employing a proper tune has been thrown away by the insertion of *Cannons* to "The Lord will come" (50). *Olmütz* to "That day of wrath" (51) is an instance of careful arrangement. Dr. Gauntlett's *Triumph* (53) is a good tune, but would be better a semitone lower. *Sinai* (55) to "The Lord of might" is a very inferior tune; one line is suggestive of a knock-down blow:—



And met His Fa-ther's An-ger.

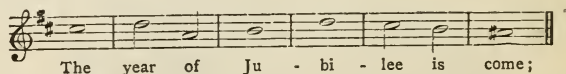
Dr. Gauntlett's *Dies irae* (56) is very elaborate and uncongregational, and his simpler alternative tune is unsatisfactory. There is room for a good, simple, almost chant-like composure for this hymn. "Who is this so weak and helpless" (63) loudly demands an eight line tune of strongly marked character to suit the regularly changing expression of the text,

but it has been set to *Stutgard*: this is a very culpable piece of business. "My times are in Thy hand" (68) also craves a special setting, but it is allied to *Franconia*, which would suit a hundred hymns better than this particular one. Mr. Barnby's pretty little *choir* tune *Holy Trinity* accompanies, "O Thou who by a star" (71). *Gotha* is welcome, but hardly in place to "Come, Thou long-expected Jesus" (72). Dr. Burney's poor tune *Truro* is unsuited to "Arm of the Lord" (80). *S. Osmond* (attributed both to Dr. Dykes, and Mr. H. S. Irons) to "On the mountain's top appearing" (83) is acceptable. "Approach, my soul, the mercy seat" (95), a penitential hymn, demands a severe and mournful tune, but has been ill-matched with Dr. Dykes' effeminate *S. Agnes*: independently of the faulty emphasis induced by the tune this is as bad a bit of editorial work as here and there one. *Norton Canes* (106), by Dr. Gauntlett, is effective. *Bethel*, to "Nearer, my God, to Thee," is a failure. The only really satisfactory tune to this hymn appears to be that by Dr. Steggall in "Hymns for the Church of England, with proper tunes:" it is full of expression and free from maudlin sentiment. *Kirkby Lonsdale*, which is set to "I was a wandering sheep" (117), might appropriately have been called *Jerks*. "Art thou weary" is set to *S. Stephen the Sabaite*, a tune of little character, but with a different ending in each verse for the words of the last line: this is fanciful, but its use can only be to annoy congregations. *Greenland* from the *Lausanne Psalter* is too vigorous a tune to mate well with, "I need thee, precious Jesu." More bad editing! "Ride on" (123) is set to Brockham, which does not suit it. There are suitable tunes to this hymn, that by Dr. Dykes from the Rev. R. R. Chope's book being the best known. The tune called *Corelli* as set to "Bound upon the accursed tree" is an instance of editorial madness, to wit:—



By the life-less bo-dy laid In the chamber of the dead,
Be the mourners, come to Weep Where the bones of Je-sus sleep,

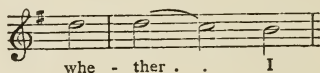
Mr. Barnby's *S. Hilda* (135) is a pretty part song; Dr. Steggall's *S. Mildred* (136) is, on the contrary, a hymn tune, popular in style so far as melody is concerned, but sound and forcible. "Blow ye the trumpet, blow," should have had another tune, or the semibreves in the fifth line of Dr. Croft's tune should have been turned into minims. The effect of the following passage is bad:—



The "Committee of Friends" appear to have been bent on proving the truth of the proverb that "too many cooks spoil the broth." A fair tune by Dr. Dykes is set to "Hosanna to the living Lord" (144), but there is room for a more effective setting of this hymn. *Evan* (148) suits well "Blest day of God." "Hail the day that sees Him rise" (152) has a noisy, shrieking tune by Dr. Gauntlett. There are good tunes for this hymn, viz.: one by S. Reay in Mr. Chope's hymnal, and others of more

subdued character by Mr. Redhead and Dr. Stainer. *S. Fulbert* (153) is much improved by transposition to a lower key. "Our Lord is risen from the dead" is capitally matched with Jeremiah Clarke's *Brockham*, but as Mr. Mercer, in his hymnal, and Dr. Monk, in the "Anglican Hymn Book," made the same assignment, the present editors cannot claim all the praise. *S. George* (169) should have been set a tone or semitone lower; the repeated D's will be likely to fatigue a congregation. *Christ Chapel* (185) is a specimen of a good, popular tune. *Darwell* (186) is a hearty old tune that has been under *taboo* too long, but it would have gained in solemnity by being set in D flat, a tone lower. *Arne* (190) would have been wisely omitted; it is dreary, and of too wide a range to suit men's voices. Dr. Gauntlett's *Beaumaris* to "Saviour, again to Thy dear name we raise" is pleasing, but not likely to eclipse in favour *Pax Dei* from A. and M. If *Vespers* (195) must be used, surely, the key could be lowered, and the shriek in the seventh line moderated. Mr. W. S. Bambridge's *Calvary* (202) is a good tune, but the first chord of the fifth line is susceptible of improvement. "We saw Thee not" (204) might be worse and much better treated than by *Eaton*. *Halle* (205) is very successful. Mr. Southgate's tune to "Through the love of God our Saviour" (213) answers also very well. "The roseate hues" (230) is not happily set; the Rev. F. A. J. Hervey's tune, from "The Hymnary," and Sir Robert Stewart's, from the "Irish Church Hymnal," are the best proper tunes for this hymn. *Aylesbury* is well set to hymn 247. The *Old 81st* (254) to "The Son of God" is barred in an objectionable fashion, and should have been set in a lower key. The Saints' Days hymn, "From all thy saints in warfare" (255), with its special commemorative verse, is furnished with a sound and pleasing tune, *Paradise*, by F. Weber. Our lamented Henry Smart's tune, *Pilgrims* (265), is decidedly the best in common use for "Hark, hark, my soul," and is wisely reprinted here. When will some composer write a really satisfactory tune for "It came upon the midnight clear" (266)? It does not receive good treatment here. Mr. Turle's *Lostwithiel* (267) forms a good setting for "Head of the Church triumphant." "O Lord of heaven" (271) has not been thoroughly well set by Mr. E. H. Thorne as regards emphasis, and the alternative tune by Dr. Gauntlett is worse. Mr. Hewlett's *Dulkeith* (279) is a good congregational tune, modern in style. *Agnus Dei* (282) by Dr. Gauntlett is *not* a good people's tune, and therefore wastes space that might be better filled. Dr. Dykes' *Eucharist* (285) is pretty, but lacks backbone, as, by the way, many of his tunes do. *Sharon* (286), by Dr. Boyce, is well rescued from neglect. *Mehul* (295) is a failure; it will not be sung *clearly* by children. The Rev. R. R. Chope's *S. Lambert* (296) is simple, pleasing, and congregational. If the clergy and laity like poor tunes themselves there is no occasion to teach them to another generation, so *Mount Ephraim* (298) ought not to have been assigned to "Fair waved the golden corn." *Lyra Innocentis* (304) is the very spirit of "tum tum." Dr. Gauntlett's *Salisbury* to "Salvation, O the joyful sound" (306) will probably please. "Happy land" (316) and "Realms of the blest" (317) have taking melodies of a low order. They will be readily learned by children, but

surely there is no occasion to make hymn singing in Church a means of vulgarizing their tastes. *Irene* (327), by Dr. Dykes, is a thoughtful tune. *Hanover* (337) is much too imposing in style for "My rest is in heaven." *Walton* (338) is a failure. *Weymouth* (339) is a poor and most wearisome tune, and it has to be sung seven times through. *O Paradise* (350) is the secular ditty that first made that vulgar hymn popular. It is, however, a fair specimen of much Roman Catholic hymnody, more's the pity. What is not effeminate about it is vulgar and fit to be associated with settings for the canticle in music-hall style—say by Macdermott, in D. The secular *Belmont* (351) with its reminiscence of *Umbrella Courtship*, "I'll meet you, love, when next it rains," is unhappily set to "Lord, it belongs not to my care," for the misplaced emphasis in the second line becomes more marked than ever by the use of a triple time tune:—



Mr. E. J. Hopkins' otherwise good tune, *S. Agatha* (356), is less pleasing than it might be through the fall to a minor seventh in the extreme parts of the fourth line. There is a chance for some one to distinguish himself by writing a good tune to "All hail the power of Jesu's name" (365); *Miles Lane* is too vulgar, and *S. George* too destitute of individuality, to enforce the fourth line properly. "The God of Abraham praise" is wisely set to *Leoni*, but more tone would be got out of it if it were transposed a tone lower. *Frankfort* (387) suits its hymn fairly well. *Veni Creator* (395) is very poor; a good modern tune is required for this hymn. *The National Anthem* (400) is set too high, unless the editors wish to encourage congregations to *vamp* harmonies. As one of the three supplemental hymns, "Lead, kindly Light" finds a place in connexion with Dr. Dykes' womanish tune. A good tune is sadly wanted for this hymn. There are other good tunes, besides those that have been mentioned and the usual stock pieces of Church Hymnals, viz: *Ceylon* (88), by L. Schroeter; *S. Blaise* (164), by T. B. Hosken; *Cloisters* (229), by J. Turle; *Atonement* (346), Bohemian; and *Clewer* (348), by W. S. Bambridge. There is also a collection of inferior pieces, which ought either to have been omitted altogether or had alternative tunes of good and pleasing character assigned with them: these unfortunates are such as *Calvary* (Stanley's), *Caritas*, *Helmsley*, *Holly*, *Sicilian Mariners'*, *Spanish Chant*, *Warrington*, *Warwick*, and *Venice*. Others might well have been omitted on account of their high pitch or wide range of melody, viz.: *S. Salvador*, and nearly all the adaptations; while the following would be far more acceptable for congregational rendering *in unison* if they were transposed a semitone, and in some cases even a tone lower:—41, 115, 120, 139, 160, 163, 168, 180, 188, 234, 321, 353, 377, and 389.

This volume is musically an advance upon some of the hymnals met with among the Evangelical school in the Church of England, but it lacks the ecclesiastical tone of the Rev. W. Mercer's editing, and betrays in numerous instances the faulty judgment of the musical amateur.

"Church Hymns," published, as the title page informs us, under the

direction of the Tract Committee of the Society for Promoting Christian Knowledge, is one of the most important works that has of late years issued from the Society's press. The labours of the Tract Committee a few years ago seemed principally to consist in the selection and publication of little tracts for distribution by clergy and district visitors—tracts of the most colourless, milk-and-water description imaginable, very goody-goody, and nothing in the world else. Some seventeen years ago, or possibly more, a book appeared entitled “Psalms and Hymns for Public Worship: with Appropriate Tunes, revised and edited by James Turle;” but it was in style nearly a quarter of a century behind the times, consisting of copious selections from the immortal platitudes of Tate and Brady, with an occasional resort to Sternhold and Hopkins by way of variety, styled “Psalms,” and some three hundred hymns, many of which were very worthy of a place, either as established favourites or as of intrinsic merit, though not a few were of the same sleepy, soulless kind of material for which the Committee seemed to possess a patent. Under Mr. Turle's editing the tunes were, of course, well arranged and harmonized, though one might reasonably doubt whether some of the tunes employed (*Helmsey, &c.*) could be considered *appropriate* at all. It is doubtful, however, from the wording of the title page, whether Mr. Turle can be held responsible for the assignment of tunes to words. One would fain hope not. But a great change has taken place: the Tract Committee, in “Church Hymns,” have not been content, as of yore, to keep twenty years behind contemporary hymnals, but have boldly come to the front with a book that bids fair to rival “Hymns Ancient and Modern.” Good names are to be found among its editors, viz.: the Rev. (now Bishop) Walsham How and the Rev. Berdmore Compton; and the tune book has on its title page the name of Arthur Sullivan. The connection of Mr. Sullivan's name with the hymnal was a surprise to many who, knowing that the book was in contemplation, thought, and not unnaturally, that Dr. Stainer's services to Church music would give him a claim to the post of editor, and something very advanced was expected as the result of Mr. Sullivan's appointment. But the work seems to have been done, on the whole, fairly well, though, possibly, certain objectionable features that will be noticed would not have appeared under different editing.

The book contains 580 hymns and 12 metrical litanies, which may be thus classed:—Hymns for the day or week, 60; Hymns for Church Seasons and Holy Days, 137; Holy Communion Hymns, 18; Hymns for Special Occasions (baptism, confirmation, burial, times of trouble, harvest, missions, &c., &c.), 112; General Hymns, 235; Children's Hymns, 18; and Litanies, 12.

The first peculiarities that strike one are the adoption of the crotchet notation, and the pretty general disuse of double bars after the first and third lines: a single broad bar occurs in these places in the long metre and some other tunes. These are both serious drawbacks. If the words could be printed under the music, as in a song, no difficulty would arise; but when the singer has to glance alternately at words and music, every possible guide is required for the eye, to enable him to sing with pre-

cision. The double bars are very serviceable as guides, much more so than the single broad bar, and their use does not necessarily imply their abuse as invariably indicating a break in the time. The clear minim notation, too, is much more legible than the crotchet, a matter of importance in many of our dimly lighted chancels. Another great evil in the adoption of the modern notation is that, unless metronome marks are added to each tune, it will in many cases help to perpetuate the rapid, tear-away pace all too frequent in singing. An evil to be remedied in future editions is the frequent occurrence of a tune at the bottom of a left hand page allied to words at the top of a right hand page; in such cases tune and words require to be got almost by heart. In the harmonization of the older tunes a little more freedom has been permitted than is usual in "Hymns Ancient and Modern," and, in those of the 18th century, with good effect; *Rockingham* (59), for instance, under its treatment here loses the jerky character imparted to it by its setting in "Hymns Ancient and Modern;" *Melcombe*, too, a slightly later tune, is very smoothly harmonized, a free use being made of the chord of

6

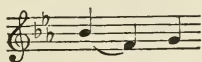
the 4. But, on the other hand, some other tunes, such as *Abbey*,

3

belonging to an early period, should have been presented clothed with rather more severe harmonies than are here given. The best rule would seem to be to adopt the style of harmony characteristic of the period when the melody was written, or came into general use, whenever such a course is practicable.

The first tune demanding notice is *Holy Trinity* (14), by Barnby, from "The Hymnary;" a pretty choir tune, but one that congregational singing would ruthlessly murder. No. 18, a pleasing tune, by Herr Meyer Lutz, is somewhat marred by a full close at the end of the second line, for which the words of no one verse out of the four afford any justification. In what sense, therefore, is this tune a proper one for the hymn? Tune 28, by Sir John Goss, is, of course, a thoroughly good specimen of a congregational tune, smoothly flowing, and within convenient range for the part singers; it does not strain after chromatic effects, and is of sufficiently low pitch to be sung in unison with ease. Very few modern tunes come up to this later requirement; it seems in the majority of cases to be perfectly unstudied, even by writers of great experience. It is an undisputed fact that, excepting in parts of Yorkshire and Lancashire, and in a few exceptional congregations elsewhere, the people must sing their tunes in unison, if they are to sing them *correctly*, simply because they are not sufficiently qualified, and will not be for a generation to come, to sing them in harmony. Surely, then, the range of bass voices upward imposes a limit on all composers of hymn tunes for congregational purposes that it is the height of folly for them to disregard. D, it must be repeated, is probably the highest note than an ordinary, uncultivated, male-adult voice, of the bad baritone kind represented by the majority of our fellow-countrymen, can sing with ease and with a tolerable certainty of good effect, though E flat or E natural might be admitted occasionally into tunes, due care being taken as

to the preceding progression of chords, so that the high note might stand some chance of being attacked fairly and without strain. But, unhappily, tunes are usually written as if for a quartet party or a skilled four-part chorus, and become established as congregational melodies without a tittle of just claim to the name, or the faintest chance of ever being sung by the mass of a congregation. In this particular, "Church Hymns," like its predecessors, repeats old mistakes and introduces new ones, the principal offenders being the Editor, in Nos. 30, 67, 131, 409, 480, 492, and 516 (in the last, G above the stave is given to the trebles); Otto Goldschmidt, in No. 20; E. J. Hopkins, in 95 and 314; H. Smart, in 127 and 137; Mr. Langran, in 199; Dr. Dykes, in 308; Dr. Naylor, in 317; and Mr. J. W. Elliott, in 332 and 555. "Sun of my Soul" has two settings, but neither of them are thoroughly satisfactory: the rigid form adopted by Mr. Percy Smith sacrifices verbal to musical accent too much, and Mr. J. W. Elliott's tune, though more correct in accentuation, is not so pleasing as it might be; the passage—



occurring four times in two lines is apt to become somewhat wearisome. In *Brockham* (35), one is glad to recognize an old tune by Jeremiah Clarke, better known, perhaps, as *Bristol*. Three other old tunes are happily preserved, *Stafford*, *Wareham*, and *Darwall's 148th*: the latter may be considered by some slightly vulgar, but at any rate it is as good as the Easter Hymn attributed to Dr. Worgan, and it has the merit of always going with spirit. Heber's hymn, "God, that madest earth and heaven," finds no place; surely, this is an unhappy omission. *Bevan* (39), by Sir John Goss, is a tune that, for simplicity and yet richness of effect, is worth a shoal of the writings of many of his juniors. Sir John Goss's influence on Church music has always been of a healthy character, and the editor has done wisely in securing some of his tunes. Dr. Steggall's tune, *The Day of Praise*, from the "Supplemental Hymn and Tune Book," deserves its place; but why was it divorced from its proper hymn, No. 42, and set to No. 47, a hymn that evidently requires a tune commencing on the first beat of the bar? Mr. Michael Wise has scarcely given proof of his wisdom in the treble part of the second bar of *Congleton*: which note does he expect congregations to sing, G sharp or G natural? They will not succeed in singing both. Hymn 74 ought to gladden the heart of Bishop Ellicott; his patron saint gets a special verse at last! The hymn is divided into seven parts, answering to the old anthems of the season, and the last part, "Draw nigh," has special music provided for it. What possible claim for insertion *Bethlehem* (86) had it is hard to conceive: a commonplace line of melody, with a tum-tum bass to open with; the same melody again for third line; a passage suggestive of the use of a hand-saw for line five; and the opening passage, with its tum-tum bass, repeated to end the whole. "Days and moments" is associated with Dr. Dykes' well-known tune, the theologically objectionable verse being removed and another substituted. The tune *Stuttgart*, as it stands in "Hymns Ancient and Modern," has a more

desirable reading in the third and fourth lines. Mr. W. H. Monk's tune, *S. Augustine*, falls very flat to "Songs of thankfulness and praise:" Dr. Steggall's tune, *S. Edmund*, as now given in "Hymns Ancient and Modern," is the proper tune for this hymn. The assignment of *Oriel* to hymn 102 is very happy. Mr. E. J. Hopkins gives an excellent tune to "Christian, dost thou see them:" it will not, probably, rival Dr. Dykes' tune in popularity, yet it will be much more effective for *congregational* as distinguished from *choir* use. *Hernlein* is used here, as in "Hymns Ancient and Modern," to "Forty days and forty nights;" but why are the three first syllables to be sung in unison in every verse? That some additional point may be given to the opening words, "Forty days," by unison treatment, every one will doubtless admit; but here we have—

Sunbeams scorch
Then if Sa

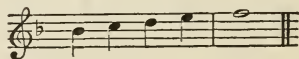
Dr. Naylor gives us the same absurdities in hymn 143—

There the glo
Lo, the heav
Master, may
Lord, though part

and Mr. Redhead, also, in No. 372. Unison passages should be introduced to produce a special effect, and if there is anything in the text that will bear special prominence, by all means let it receive attention in the musical settings; but to ignore the requirements of the verse, and introduce unison phrases for no other purpose than to tickle the ear, is inartistic. Sense before sound, not sound before sense, should be an axiom. Mr. Cusins has scarcely rivalled Dr. Dykes in his treatment of "Ride on." It would have been allowable to modernise *Windsor* (121) to the extent of purging it from two false relations between treble and alto. Dr. Campian's tune to "Oh, come and mourn," although a good one, will not easily displace Dr. Dykes' appropriate setting of the same words. Mr. Henry Smart's *Bethany* (127) does not lie very well for the voices: average altos are simply *dumb* on bottom G, tenors are not effective on low E, while an octave and a fourth is rather wide range for a congregational melody. The Rev. R. Brown-Borthwick's tune to No. 131 has a telling unison passage, in strict agreement with the requirements of the verse, and is otherwise effective. The Editor's *Resurrexit* (132) is also telling, and deserves to become the recognized tune for the hymn. Mr. Sullivan also contributes another tune that will make its way (135), as, though not a model tune, it has a congregational character, and by its side Mr. Brown's somewhat strained melody to this hymn is simply nowhere. "Jesus Christ is risen to-day" is, as a matter of course, set to the old, familiar tune often attributed to Worgan, but it has been carefully reharmonized: the melody of the first "Alleluia" becomes the alto of the last; while, in its turn, the melody of the final "Alleluia," set an octave lower, forms the alto of the first and second, and, transposed into the key of the dominant, of the third. It is, perhaps, to be regretted that the passing notes have been restored to the first and seventh lines, for congregations had well-nigh learned to do without them, and in this tune they were generally sung

in a slovenly manner. "The foe behind" has two elaborate settings by Mr. Hullah and Dr. Naylor respectively. "The strife is o'er" has been set, principally for voices in unison, by Mr. J. W. Elliott, but his unison treatment is too alphabetical and chromatic to be as effective as it ought to be. Either *Carlsruhe* (140) or *Lincoln* (340) ought to be excised: they are both forms of the same tune known to some as *Vulpius*, *Lincoln* being the more pleasing reading. Hymn 140 ought to have been divided *by authority* into parts; into parts without authority it will most certainly have to be divided, for few clergymen will have the moral courage to give out a hymn of nineteen verses! "Hail the day" (143) is printed without the "Alleluia" at the end of each line, to the great improvement of the connection of line with line, though one or two "Alleluias" at the end of each verse might have been allowed with advantage. *Ein' feste Burg* to hymn 145 is a mistake; a more jubilant tune is required. *Sudeley* (153), by Dr. Stainer, is a good tune, but not exactly suited to the hymn: in order that verse 6 may be rendered with proper effect, it is necessary to employ a tune that will bear a marked pause after the sixth chord, and this is just what *Sudeley* will not bear. No. 157 is a new feature—a general hymn for Saints' Days, with a special commemorative verse. A melodious tune by Mr. A. H. Brown is set to the words. Dr. Gauntlett's tune, *Protomartyr* (161), is nicely written for the voices, and will produce a fine effect. No. 166, *Gibeon*, by an anonymous writer, is chiefly remarkable for a rather stilted third line, a bass descending thirds and ascending seconds, somewhat irregularly harmonised, and suggesting a progression down stairs with one leg first all the way. The old Psalter tune, *Salisbury* (181), produces a similarly unpleasant effect, and, keeping in view the number of good tunes written since its day, might have been dispensed with. Sir F. G. Ouseley contributes a good tune, *Tenbury* (185); owing, however, to a very high note in the third line, it will not prove so generally useful as one could wish. When will "Hark the sound of holy voices" have a thoroughly pleasing and congregational tune? Mr. Langran's restless setting has not brought us any nearer to that desideratum. The *Old 137th* is a good, plain, if rather heavy, setting for No. 201, but Mr. Sullivan's elaborate arrangement of *S. Ann's* is provided as an alternative. Mr. S. Reay's tune, *Ceylon* (239), from "The Congregational Hymn and Tune Book," deserves to be better known. *Hebron* (247), by Mr. Barnby, will produce a fine effect when sung by a capable choir. Dr. Gauntlett, in *S. Chrysostom* (266), gives a good specimen of a simple class of tune, lying within easy compass for the voices. One is glad to welcome Croft's *Old 148th* to "Arise, O Lord" (289); but Bishop Heber's tune to "From Greenland's icy mountains" is scarcely a happy setting: part of it is very dull and monotonous, and another part is shrieky. In *Alfreton* (295) that peculiar and objectionable one-legged descent, spoken of before, occurs again. The *Old 100th* tune is inserted thrice, once in the form now rendered familiar by "Hymns Ancient and Modern," and twice in notes of equal length: it should have been inserted under both forms to each hymn, or one form only should have been adopted throughout. Two

forms of the same tune cannot be safely rendered by an average congregation; consequently, in one or more instances, the words will have to be sought on one page of the book and the tune on another. Hymns for Church Foundations and Consecrations, as distinguished from their Anniversaries, should be set to well-known tunes; but here all such hymns but one are set to tunes absolutely new, and one of them (308) no congregation should ever attempt to sing. The last *mf* in this tune is evidently a clerical error; *mp* would be nearer the mark. Mr. E. J. Hopkins' tune, *Dedication* (314), ends so:—



despite some superficial prettiness, one of the most distressing tunes of modern times—truly a “widow’s shriek,” as it has been not inaptly termed: the A sharp in the treble of the second line is rarely heard in tune, and line six is always a screech. It is just one of those sensuous bits of melody that will be popular, probably to the end of time, with certain ladies and male gushers; and it has, doubtless, owed its fast fleeting popularity to the enthusiasm and energy of singers of the gentler sex. *Gotha*, by H.R.H. the late Prince Consort, a good, if not strikingly original tune, is set to No. 404, and also, more appropriately, to “Sweet the moments” (506). “Jesus shall reign” (407) finds a much more suitable tune in *Hilderstone* than the one provided in the first issue of “Hymns Ancient and Modern.” If a piece of sacred poetry *demands* the style of musical treatment given by Mr. Sullivan to “Lead, kindly light” (409), it ought not to find a place in a common hymnal at all. When a piece will bear setting to a simple melody for congregational performance, it should always be so set, whether an elaborate arrangement for choir use be given in addition or not. Mr. J. B. Calkin’s *Ramoth* (427), in unison and harmony, is very effective. If Dr. Dykes had written the whole of the first line of hymn 435 in unison he would have been more consistent; the same may be said of Mr. Chaddock in hymn 488: there seems to be no reason for the unison passage in either of these hymns, except that the writers would have it so. Mr. Sullivan’s tune, *Lux Mundi* (451), is a wearisome one, and full of the vain repetitions of which he is somewhat fond. Hymns 454 and 538 require a second and simpler setting for congregational use. The solitary setting to “O Paradise” is unsatisfactory, the antagonism between the musical and textual accent in line three of the refrain being as unnecessary as it is objectionable. Dr. Gauntlett’s tune *Divinity*, though a good one, can claim no special fitness for association with “Oh! quickly come:” Dr. Dykes’ tune in “Hymns Ancient and Modern” is the nearest approach to a satisfactory setting of this hymn that has yet become known, in its strict accordance with the structure and spirit of the text, though as a congregational tune it is not altogether beyond improvement. That jumping frog, *York*, ought to have been consigned to oblivion years ago; for though the words of hymn 475 do smack of Tate and Brady, they deserve a better tune. Miss Havergal’s *Hermas* (478) will be deservedly popular. “Onward, Christian soldiers” (480) is set to the same tune as in “The Hymnary,” rendered, if it be possible, a little more objectionable; and no second setting is given. No. 484, “Praise, my soul, the King of Heaven,” is most happily set to a masterly tune, for unison and harmonized singing, *within congregational limits*, by that lamented veteran, Sir John Goss—one of the very few Church musicians who has condescended to write tunes that our people can sing. By setting that old see-saw *Vesper* to hymn 491, “Round the Lord in glory seated,” a fine opportunity for inserting a tune with a refrain admitting of unisonous and harmonized effects has been wilfully thrown away. “Safe home” (492), by the Editor, is another of those tunes that weary by those repeated short snatches of melody that Mr. Sullivan so much affects, in this case suggesting a carpenter sawing a plank: there is a fine opening

here for some bass melodist to distinguish himself among his fellows by singing the word "yet" on the high F sharp before beginning the "descent of the monument." "The God of Abraham praise" is well arranged to the old tune of Hebrew origin so frequently associated with it, but it might have been advantageously transposed a tone lower. The Rev. R. Brown-Borthwick's tune to "The King of love" will run Dr. Dykes' setting very closely for popularity. The Rev. F. J. Hervey has set "The roseate hues" (514) very ably. "The strain upraise" has Mr. Sullivan's elaborate setting from "The Supplemental Hymn and Tune Book" and the cut-down version of Dr. W. Hayes' double chant in G that usually bears the name of *Troyte*: some setting between the two would have been a boon, avoiding the upper treble F and G of the one, and the absence of variety in the other. *Eden* (533) is a thoroughly congregational tune, pleasing, flowing in melody, and within easy range, though the harmony is susceptible of improvement. Some direction as to the pace should be inserted over the tune *S. Charles* (539): a slight error on the side of speed in line two would suggest negro reminiscences. This hymn is not an easy one to set to music with the certainty of satisfactory results: it appears to require a four line tune, with, perhaps, the first line of each verse in unison, or with a monotonic treble suitably harmonized. Mr. Langran's tune to "Weary of earth" (544) is as appropriate as the form in which it is cast would, perhaps, permit it to be. Hymn 563 ought to have a different tune; for chromatic semitones and Sunday school children do not agree very well together, the semitones generally coming off rather the worse for the encounter: Mr. Hopkins in hymn 565 has hit the mark better, though the contraction of line three and the extension of line four are likely to confuse those that sing by ear. Mr. Sullivan's *S. Theresa* (566) is a perfect trap for children, *vide* lines 5, 6, and 7. Tunes 571 and 573 are pleasing, but not especially suitable for children's use: tunes 572, 574, 576, 577, and 579 are well adapted for their purpose, but two of these are old favourites. More variety is required among the Litanies at the end of the book: two tunes to eight Litanies form rather scant provision. There are many good and pleasing tunes scattered about the book, among which may be mentioned Nos. 52, by E. J. Hopkins; 53 and 170, by R. Brown-Borthwick; 54, Dr. E. F. Rimbault; 90, H. Smart; 144, by S.; 147, W. S. Bambridge; 155, C. C. Scholefield; 219, T. R. Matthews; 223, Dr. Dykes; 281 and 430, the Editor; 398, R. R. Chope; 399, J. Barnby; 428, by J.; 394, Dr. Steggall; and 524, by Mrs. E. Barker.

The general arrangement of the work is satisfactory. The hymns for the seasons of the Christian year and the Holy-days are placed consecutively, a much better plan than that adopted in "Hymns Ancient and Modern." Some improvement, however, might, perhaps, be made in the ordering of the hymns for special occasions, but this is a matter of minor importance. The hymns for particular seasons should have been so arranged that those suitable for the *day* alone might precede those for the *tide*: a little more care in this respect would have obviated the necessity of turning over several pages to find one or two hymns that ought to come together. One good feature in the book is this, that

hymns which may be used with propriety between Trinity Sunday and Advent are not placed under the heading of the Church Seasons, but the number and first line of general hymns suitable for use at any particular season are given at the end of each special section : this plan tends very materially to increase the number of hymns generally available. Expression marks have been inserted, not, as a rule, too abundantly, and in excellent taste. Altogether, the book is a welcome and very useful addition to our Church hymnals.

The revised and enlarged edition of "Hymns Ancient and Modern" has been edited with great care, the evidence of which is visible on almost every page. Mr. W. H. Monk has been again entrusted with the musical department of the work, with the assistance of the late Rev. Dr. Dykes and Dr. Stainer. The book now contains 462 hymns and 11 Litanies, viz. : hymns for the day or week, 44 ; hymns for Church Seasons and Holy Days, 175 ; for Holy Communion, 16 ; for special occasions, 60 ; general hymns, 149 ; children's hymns, 18 ; Litanies, 11. As compared with "Church Hymns," the Holy Communion hymns, the children's hymns, and Litanies run to about the same number ; the Church Seasons receive 40 more insertions ; but the other sections are rather scantily supplied, as the total number of pieces in "Church Hymns" is 119 in excess of "Hymns Ancient and Modern."

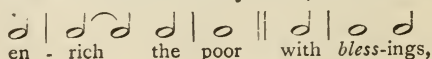
A cursory glance would lead one to suppose that little more had been done to the book than to re-number the old hymns and tunes and add new ones ; but a careful examination of the tunes as they appeared in the earlier editions, and as they are now set, will show an amount of painstaking labour that, it is to be hoped, will produce good results. In the matter of reharmonization and arrangement great changes have been made, and usually in a very happy manner. Hymn 1, *Jam Lucis*, has been much improved, in its chances for smooth rendering, by the assignment of a separate note to the second accented syllable in line two ; the tunes *Commandments* (3), *Melcombe* (4), *Te lucis* (15), *Dundee* (41), *Veni Emmanuel* (49), *S. Michael* (70), *S. Mary* (93), and others have undergone alterations in harmony with great advantage ; the first tune to No. 9 has lost much of the crudeness that rendered it somewhat repulsive ; the "unbarred melodies" have been generally "barred ;" and the reharmonization of *O lux beata* will do a little towards reconciling some to its occasional use. Several of the tunes, notably *Westminster*, *Nun danket*, *Old 81st*, *Old 113th*, and *S. Bernard*, have been lowered in pitch, to the great comfort of the congregations who may have to use them ; but far too many tunes still require the same treatment, viz. : *Breslau* (46), *Yorkshire* (61), *Dundee* (80), *Church Triumphant* (129), *S. Fulvius* (189), and others. The old forms of the same tune (*Eisenach* and *Leipsic*) have been removed, and a third form under the latter name inserted ; the common time form of *Martyrdom* has been excised, and the triple form alone retained ; and the *Old 132nd* also has been wisely discarded, for the tune *S. Flavian* (16), formerly known as *Redhead*, No. 29, is simply an arrangement of its first four lines. The great mistake, however, has been committed here, as in "Church Hymns," of printing the *Old 100th* in two forms to hymn 166, and in one form only to hymn

435. If congregations could not sing *Eisenach* AND *Leipsic*, *Martyrdom* AND *Martyrdom*, they are not likely to succeed with the *Old 100th* AND the *Old 100th*: similar blunder occurs in the setting of hymns 357 and 369. Marks of expression have also been added, and, generally, in good taste. A little exception may, perhaps, be taken to the marking in hymn 26, where the *mf* in line 4 scarcely gives the idea of *rest*: the *p* in line seven, too, somewhat interferes with the effect of the climax in the tune to which the two preceding lines have been tending. In most cases the markings are somewhat in excess of requirement, while in others an extra direction or two would have improved the rendering. For instance, such marking in hymn 160 as—

f GOD in THREE Persons, (*p*) Blessed TRINITY !
mf Perfect in power, (*p*) in love, and purity.

would have the double advantage of suiting the text and producing a better vocal effect than loud singing in the last phrase of the tune, where the treble lies so low. The same fault crops up here as in “Church Hymns”—the lack of careful arrangement of hymns for *day* and *tide*; in the Christmas and Easter hymns especially, those suitable for use on the day alone should come first. The general arrangement of the book is, also, and always has been, imperfect. If the Saints’ Day and Ember Day hymns had been placed after those for the Church’s Seasons, and the general hymns had been inserted at the end of the book, the arrangement would have appeared much more simple. There will always, perhaps, be more or less difficulty in arranging the special occasion hymns upon any definite plan that will render them easy to be found by all; but it is a very general complaint that there is great difficulty in finding many thing in “Hymns Ancient and Modern” without much turning over of leaves to no purpose.

The contents of the book must now be examined in a more detailed manner. Among the new tunes of importance may be first noticed *Bar-mouth* (6), by Mr. Walter Macfarren, a tune that lies nicely for the voices, and is very effective; *Strength and Stay* (12), in Dr. Dykes’ best style; *Sebaste* (18) in chant form, by Dr. Stainer, a gem, and so exceedingly simple that it would be learned by a congregation almost as easily as a metrical tune (the former more elaborate setting by Sir F. G. Ouseley has been excised); and *Keble* (24), by Dr. Dykes, in which a rather happy attempt has been made to procure a coincidence of accent between music and words. To hear “Sun of my soul” sung to *Hursley*, in strict time, is painful to anyone who values the words more than the tune: because six lines of the hymn begin with an accented syllable, the accentuation of the remaining eighteen is generally sacrificed—the many suffer for the few. A plan that has been found to work well with *Hursley* is to underline the second syllable of each line when it bears an accent, to make the last note in the line preceding the underlined syllable a semibreve instead of a dotted semibreve, and to double the length of the note to the underlined syllable, thus:—

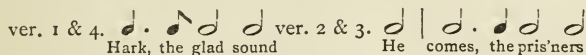


 en - rich the poor with bless-ings,

instead of—

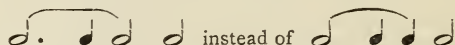


The tune has an element of flexibility imparted to it by this mode of rendering, and the accentuation of the Queen's English is not violated. Dr. Dykes has very successfully treated the refrain, "Through life's long day and death's dark night," in hymn 28, the full force of which has scarcely been brought out by the other tunes associated with the hymn: the dactylic form given to the opening of the first two lines, however, sadly detracts from the value of the tune as a generally acceptable companion for the words. Mr. J. W. Elliott has not had great experience, one would suppose, among village choirs, or he would scarcely have desired to see his tune (35) assigned for Sunday morning use: the top F is an effort with "crow-tending" boys at all times—but after a hearty breakfast! "This is the day of light" parts company with *Swabia*, a manifestly unsuitable tune, and is happily mated with an excellent tune, by Professor H. S. Oakeley, that should become everywhere the recognized tune for the hymn. *Windsor* (29) should be compared with its arrangement in the former edition, and the improvement will be evident. One is glad to find that the thirds between tenor and bass that occurred so frequently, imparting a thick, heavy effect to the harmony, have given place in many tunes to a more desirable arrangement of the parts. *Breslau* (46) has now a simple harmony by Mr. W. H. Monk, instead of the elaborate accompaniment of Mendelssohn: that is a gain, so far as ordinary parish choirs are concerned, but the former arrangement might have been retained as a second setting. *Luther* (52) reverts to the more usual and melodious form of the tune in line 5, and is slightly elaborated in harmony; but, happily, the accented penultimate in lines 2, 4, and 8, is retained. *Bristol* is still assigned to "Hark the glad sound:" a special arrangement of the first line to suit verse 1, and perhaps verse 4, is needed before this tune can well suit the hymn: thus:—



A piece of outrageously bad part-writing has disappeared from *Corde Natus* (56). *Adeste Fideles* (59) is re-arranged, and the words are printed under the notes to which they are sung. Opinionous will, perhaps, differ as to gain or loss through the reharmonization; but, any way, the tenors have lost their shriek on F sharp. The bass part of No. 60, line 9, needs revision; it ends, so far as the voices are concerned—and needlessly, too—on a discord resolved upwards. One is glad to see *Wareham* restored to favour, after an interval of *taboo*: the tune may not be of the best style, but it is a worthy specimen of its class, and deserves to be represented. The modern imitations of these triple time tunes, with their overloaded sentimentality, quite miss the devotional characteristics of the older settings. Choirs have been mercifully delivered from the tenor scramble and shriek in line 4 of *Alleluia, dulce carmen*. *Salvete flores* (68) is not a healthy style of tune by any means.

Mr. G. A. Macfarren's tune for "New Year's Day" (74) is very striking, and will make its way. Dr. Steggall's *S. Edmund* (81) is, beyond all doubt, the setting for "Songs of thankfulness and praise," but as Mr. H. S. Irons' tune was generally liked, it might well have been kept as an alternative. *Jesu, Redemptor* has disappeared, with, probably, few regrets. *Redhead*, No. 4, despite its unsatisfactory harmony, had such a pleasing swing with it, that one is tempted to wish that the composer had re-arranged it, and the editors found it a place. The unbarred groan to "O merciful Creator, hear" and *Bamberg* have likewise vanished. In No. 91 a direction for unison singing adds effect to the rendering of the tune. It is to be wished that more frequent direction for passages to be sung in unison had been scattered throughout the book, notably in such hymns as 131, 149, 163, 172, 187, 197, 199, 291, 300, 316, 379, 381, 382, 390, 392, 393, 421, 431, 439, and a few others. "The Royal Banners" (96) is somewhat improved, the length of some notes altered, and the rhythm made more evident by the use of bars: if, however, the second bar of the fourth line had been written thus:—

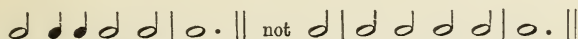


it would have proved a help to the delivery of the words. Though two readings of one tune in a volume intended for congregational use are generally objectionable, yet, in this case, an exception might have been advantageously made, and the tune *Nothor* (No. 138 in the former edition) utilized: it is a simple form of the same melody, and some who would like to maintain an old connection between words and music could have used it, who, for various reasons, can make no use of the ornate form. Dr. Dykes' tune (99), from the Rev. R. R. Chope's Hymnal, is an acquisition. Mr. W. H. Monk's tune (113) is simple, striking, and congregational; but the Rev. W. Statham's tune (115) depends very much upon the harmony for its effect, and demands a competent choir. *Aber* (120), by Mr. W. H. Monk, is a little gem, and capable of good effect in unison or harmony. A very humdrum piece of plain-song has been discarded in favour of a modern setting in chant form for No. 126.

The Anglican double chant form might be more frequently used for long metre hymns, especially for those that are long in verses as well as in metre. It is most effective, if a proper example be selected; and it will generally be found that those chants that are least suitable, owing to the want of what one may, perhaps, term *antiphonal structure*, for psalms and canticles work up better than chants of a more regular build for union with hymns. There is a great desire for double chants among many of our congregations, and, it may be added, among many of our choirs, organists, and clergy; and if these desires can be gratified by the occasional, or even frequent, use of these compositions as hymn settings, the way will probably be paved for the rescue of *Te Deum Laudamus* and certain psalms from the cruel treatment they have to suffer through being yoked with chants of unsuitable form.³⁰

Ad cœnam Agni (128) is improved, but a chant setting or a modern tune in addition would have been acceptable. *O filii et filiae* (130) has

been considerably altered, and transposed to lower pitch, though rather than torture the word "Alleluia" in the way the opening of this tune requires, it would be better to omit it altogether; the new edition is, in this respect, worse than the old one: an alternative tune is required here. Mr. George Cooper's somewhat restless tune to "The Day of Resurrection" has been superseded by one by Tours; but in this, as in the new setting by Sullivan to 137, the upward range of the melody is enough to condemn it for all practical purposes of common song. The book here fails in the same point that the appendix failed—the artificial and strained effect of the tunes to the Easter hymns. No. 135 has been made, advisedly, much easier for the tenors. Mr. Sullivan's successful setting of "Christ is risen" (138), from "Church Hymns," finds its way here: a more appropriate setting for the hymn could scarcely be wished. "Jesus lives" (140) has a second and very thoughtful setting, from the pen of Dr. Dykes, that, so far as inherent fitness rules the matter, ought to equal, if not to surpass, in popularity Dr. Gauntlett's deservedly favourite tune. *Ascendit* (145), by Dr. Stainer, is rather a rarity—a thoroughly satisfactory tune of double 8-8, 6 metre. A second tune might have been provided for hymn 147, for the present one has an awkward seventh line for the trebles, and is, besides, one of the least satisfactory of Mr. Monk's usually devotional settings: if taken at all quickly it is apt to suggest a nigger solo, with chorus, bones, and tambourine at the end of each line. Dr. Dykes' setting of No. 149 is very thoughtful, but some additional effect might have been produced by unison treatment of the first line of the hymn, which ought certainly to have been written thus:—



The old hymn from the *Ordinal*, "Come, Holy Ghost," has its former tune lowered in pitch and reharmonized, and a second setting, by Dr. Dykes, in lieu of the one by Tallis. This triple time form of tune, opening with an accented note, that Dr. Dykes and many modern writers now so much affect, is, perhaps, the worst form of treatment to which an iambic hymn can be forced to submit; in all but exceptional cases it either violates the natural accentuation of the words, or else causes the regular flow of the time to be broken, injuring that to avoid illtreating the text. The old-fashioned triple time long metres were harmless in this particular, but these modern ones, the offspring of sentimentality in many instances, are the most mischievous tunes out.³¹ By the non-appearance of a second and modern setting to hymn 158 a great opportunity has been lost. The force of the refrain, "Lord, Thy glory," too, in hymn 161, is obscured through lack of special treatment. Dr. Dykes' *Rivaulx* (164), if sung in strict time, will do violence to the accentuation of eleven lines of the text out of sixteen: to only one line of the hymn—the first—is the form suitable, and a special arrangement for that particular line might have been made without all this havoc. A second, and less lugubrious, setting for hymn 167 would have been a boon. A pleasing and effective tune by Dr. Stainer is assigned to hymn 174. At first sight it might appear that the Doctor had fallen into the same error as some

other contributors, and unnecessarily disregarded the proper accentuation of the verse, but his deviation from the ordinary rule in the fifth line of his tune has evidently been made after a careful consideration of the text, and with an intent to give it full force. Dr. Dykes' babyish, effeminate, and ultra-sentimental tune *S. Agnes* has been set to hymn 178, where it disturbs the correct accentuation: fortunately for those who dislike this class of tune, Mr. Redhead's tune in D is given as an alternative. Mr. Hullah's *S. Isidore* (181) has been replaced by his *Sellindge*, a tune with a more singable tenor than the former. No. 187 has a second setting, but it is in no way remarkable: much more might have been done with this hymn, *e.g.*, the first line might have been treated in unison, and verses 1 and 2 set in the minor key, rising, perhaps, to the relative major for verses 3 and 4. Tune 190, by Professor Oakeley, has a most melodious tenor part; the altos, however, will scarcely thank him for his efforts on their behalf. The words "So patiently to wait," in hymn 198, will not be simply *cres.*, but a roar, if the F sharp is to be got out in many choirs: why need an otherwise useful tune be rendered impracticable by such a shrieking passage? An opportunity for another effective setting has been thrown away in hymn 199. Handel's *Gopsal* (202) has been restored to its original form, but, perhaps, not rendered any more suitable for general use. Dr. Gauntlett's *Cologne* has been replaced by another tune of his, *Hawkhurst*. Dr. Armes' setting of Hymn 220 is more effective than Mr. W. H. Monk's in the former editions; whatever roughness still exists in the rendering must be laid to the charge of Dr. Watts. Hymn 223 has the same tunes as before: Dr. Dykes' setting has the grave fault of too high a range for melody, and the repetition of the words "the pilgrims" gives a commonplace character to the tune that savours of "royalty" ballads. Hymn 227 might have been provided with a second and somewhat less depressing tune. Something more scholarly, too, might have been found for No. 228 instead of, or as well as, *Ewing*. This tune has quite outlived its use as a decoy duck; and so some concession might have been made to those who like the hymn, and desire to sing it to a practicable tune instead of a shriek: the A sharp in line 2, and the F sharp in line 6, as usually rendered by country choirs, are things to be remembered to one's dying day. Although the form of Dr. Stainer's tune to No. 229 is unexceptionable, yet the height of the treble and tenor in line 7 will render it much less useful than the setting in "Church Hymns." The first tune to hymn 230 has been re-arranged and reharmonized with good effect. No. 231, "For ever with the Lord," has the same mixture of vulgarity and namby-pamby trifling that does duty for a tune in "Church Hymns." A book that aspires to educate the taste should not condescend to insert such despicable twaddle as this. It is but a jingle of sounds, having nothing in common with the words, and is more secular in spirit than the now scouted *Helmsley*: its use is excusable, perhaps, on the part of old ladies after copious refreshment at a tea party, but surely not in church. It Dr. Dykes has done wisely in revising his setting of hymn 234, so as to make the organ take the moving parts while the voices hold on.

Why that frightful *York*, alias "*The Stilt*," should have been revived for hymn 237, one is at a loss to understand; lines 1 and 3 suggest the peculiar vocal performance of a donkey, and lines 2 and 4 are nothing but stock phrases. Mr. Elliott's tune to hymn 241 is far superior to the setting in former editions. Cowper's hymn (246), "What various hindrances we meet," is very prosy and dry, and suggests "In going up New Oxford-street" as a suitable second line: wedded to the somewhat heavy tune *Breslau* it will be rather a dull business.³² *S. Hugh* (247) by Mr. E. J. Hopkins, to "Lord, teach us how to pray aright," is a devout tune, and beautiful in its simplicity. No. 254 has the same settings as before; but Sir H. W. Baker's simple tune is much to be preferred to that by Dr. Dykes for common use, especially if the hymn be sung antiphonally. Dr. Dykes' setting of "I heard the voice" (257) has been improved by the unison phrase at the beginning. Bishop MacLagan's tune to hymn 280 is effective, and not so screechy as the first setting. No. 286 is greatly improved by re-harmonization and the insertion of a breve, instead of the two semibreves as before, in the final bar. "Days and moments" has been supplied with a more suitable verse than "As the tree falls." Sir George Smart's tune *Wiltshire*, one of the most graceful of its class, is assigned to hymn 290, "Through all the changing scenes of life." No. 292 loses *Alla Trinita Beata* in favour of Haydn's fine tune *Austria* and a simple setting by Mr. Redhead. In addition to the grand tune *Erk*, a simple form is required for common use to hymn 293. Mr. Lahee provides a good tune for "Come let us join" (299), but one could wish to see old *Tottenham*, at least as an alternative setting; it had a hearty flavour about it, and always went well. "All hail the power of Jesu's name" (300) affords opportunity for special musical effect in the fourth line of each verse; this Mr. H. Smart, in his tune (that would do equally well for a hundred other hymns), has quite missed, hence to get it we are forced back upon *Miles Lane*, with its vulgar repetitions. Professor Oakeley's tune (305) has been improved, and rendered less of a stumbling-block to singers, by the insertion of a modulating chord at the end of line 6. Hymn 316 should have had a second setting, for Dr. Wesley's tune is very heavy, and, in the alto part, lies too low. *Rutisbon* is well replaced by a tune from Bishop MacLagan's pen (318). Dr. Stainer has greatly overrated the abilities of average choristers (to say nothing of congregations) if he thinks tune 319, verse 2, line 6, will be sung *dim*: *yell* will be nearer the mark. *S. Stephen* (328) has now some of the old passing notes restored to its bare stem. Among the hymns for the young, those deserving especial mention as the most suitable, on account of their clear, decided melodic structure and freedom from awkward intervals, for children to sing are *Alstone* (331), by Mr. Willing (now set in a more reasonable key); *Buckland* (334), Rev. L. G. Hayne, Mus. Doc.; *In Memoriam* (337), Dr. Stainer; *Ellacombe* (341); *Innocents* (343); *S. Helena* (344); and *Eudoxia* (346), Rev. S. B. Gould. In a second class one would be disposed to place *Irby* (329) and "I love to hear" (330), both by Dr. Gauntlett (The only reason these cannot be advisedly put in the former class is on account of a too frequent use of the same note, first as an unaccented and then as an accented one which

is often confusing to children, and even to older persons, without good musical ear); also *Horsley* (332), by Dr. Wm. Horsley; *Pastor Bonus* (333), Dr. Stainer; Mr. Hopkins' tune, *Children's Voices* (336), from "Church Hymns" (a tune that disappoints one in the fourth line by a somewhat irregular and unnecessary arrangement of words, with the sole result of bringing insignificant syllables into undue prominence); and *Holyrood* (339), J. Watson. To a third class might be assigned *Guardian Angels* (335), E. H. Thorne; *S. Bede* (342), Dr. Armes; and *Bickley* (345), W. H. Monk; while in a fourth class, as still less specially suited for children, *Iona* (338), by Dr. Stainer, and "Hosanna we sing" (340), by Dr. Dykes, might be included. This classification is not intended in any way to denote the intrinsic merit of the tunes, but their relative fitness for the position they occupy in the book as settings for the use of children and young persons. It is a great mistake to set children's tunes at a high pitch: the voices of children are often very undeveloped, and the pernicious practice of giving out high-pitched melodies in our Day and Sunday schools has the result of encouraging the children, boys especially, to sing an octave below the proper pitch.³³ An old friend, *Manchester New*, is set to hymn 354. Had the settings of *Ein' feste Burg* (378) been precisely alike in melody, the two harmonizations would have proved much more useful than they are likely to do under present circumstances; one has now to choose between them—both cannot well be employed. Mr. Sullivan's *Golden Sheaves* is happily set, as in "Church Hymns," to hymn 384. Dr. Bridge contributes a good tune of modern feeling to hymn 386. Mr. H. Smart's *Vexillum* retains its old place to hymn 390; but for processional use, when unison singing is much employed, its transposition to a lower key would be desirable. One of the gems of the book is Dr. Gauntlett's tune to "Onward, Christian Soldiers" (391); it is beautifully written for the voices, and the unison line is a very effective one: it is interesting and instructive to compare this tune with the setting of the same hymn in "The Hymnary" and "Church Hymns." Mr. Gadsby's *S. Boniface* (392) is a somewhat restless, though, perhaps, an effective composition; but less than eight verses of it ought to satisfy its warmest admirers, for, unlike Dr. Gauntlett's tune, it will soon be worn out. A fine opportunity for the exhibition of a really *proper tune*, having something in common with the structure of its hymn, has again been lost by the re-insertion of Mr. W. H. Monk's otherwise good tune, *Peterborough*, to hymn 393. No. 401 is a thoughtful tune by Dr. Dykes. *Meinhold* (402) has been rendered much more suitable in its application to a burial hymn by judicious reharmonization and change of key. *Vulpinus* (405), so far as unison singing is concerned, has not benefitted by transposition. Excepting the treble F in the last bar but one, Dr. Stainer's tune to hymn 406 is all that could be desired. Dr. Gauntlett has given us what is strictly a *choir* tune to hymn 413: an additional setting is here required. *Beebles*, partly reharmonized, and bereft of an unessential note or so, appears to hymn 415, and is decidedly improved by the change, being scarcely so heavy as of yore. In tune 428, by Dr. Stainer, there are some fine thoughts beautifully expressed; but the height of the melody in line 3 will prevent its effective use, except as a

choir tune. *Æterna Christi munera* (430) has been transposed from G to F, partly reharmonized, and barred in three-semibreves' time. As this Hymnal, in its former edition, was the means of introducing a limited number of unbarred melodies into churches where they had never before been heard, and as these melodies are now, in the present edition, all barred, and one of them arranged in strict time throughout, it will not be assuming too much to say that these tunes, as *unbarred melodies*, have proved failures, or at least that some of our antiquarian friends have discovered that they can no longer safely ignore such modern devices as bars, to make rhythm evident to the eye, if their favourite tunes are to be retained in use. The change from unbarred to barred melodies is a serious indication that antiquarianism, pure and simple, has, in hymn tunes at least, pretty nearly had its day. Hymn 436 has now three settings, but with no additional advantage, for Mr. Langran's and Dr. Dykes' tunes both run too high. In tune 438 Dr. Dykes contrives to do violence to the accent of the words in about 17 lines out of 28, by making an iambic hymn begin, as he is wont, on the first beat of the bar! The rather weak, effeminate hymn, "Shall we not love thee, mother dear," is, perhaps, fairly mated with Dr. Dykes' piece of baby-twaddle, *S. Agnes*. Mr. W. H. Monk has re-cast his tune, *Wells* (451), in triple time, and adopted in the first line Dr. Dykes' favourite expedient; but, fortunately, the hymn in this case does not sustain much damage thereby. The Rev. F. W. Hogan, in *S. Patrick* (457), has thrown at least two parts, if not three, two low in the fourth line to produce good effect. One is sorry to see the fine German tune, *S. Mary Magdalene* (459), only appear once, while one meets a few other tunes, *S. Flavian*, *Melcombe*, *S. Michael*, from four to seven times. Most of the metrical Litany tunes are melodious, and lie within easy range for the voices. No. 466 (2nd tune) is especially noticeable on account of its extreme simplicity. This section of the book is much richer in tunes than "Church Hymns," but it is doubtful whether the frequent use of metrical Litanies is advisable in ordinary congregations. They are usually of extremely artificial construction, sometimes too rigidly dogmatic, or too deeply mystical, to gain the sympathy of our people, and are often calculated to increase, if not to produce, a morbid state of religious feeling. The numbers of a few other tunes worthy of mention can only now be given—viz., 102 and 366, by E. H. Thorne; 106, by Dr. Stainer; 122, by W. H. Sangster; 159 and 362, by H. Smart; 170 and 306, by W. H. Monk; 256 (though it does smack of Sullivan's "O hush thee, my babe"), 274, 321 (which is a gem), and 385 (2), by Dr. Dykes; 271, by J. W. Elliott; 283, by Rev. F. Hervey; 294, by F. Westlake; 323, by W. Hurst; 364 and 404, by B. Tours; 421, by F. Champneys; and 454, by E. J. Hopkins. The following run too high for purposes of common praise:—No. 133, by A. H. Brown; 198, by Rev. R. F. Dale; 203, by W. H. Monk; 222, by Dr. Dykes (with a passage set in unison for all verses, though applicable only to one); and 230, by Dr. Stainer.

The "Amen" at the end of each hymn has been in many cases re-arranged, and the melody is now generally, and properly, monotonic;

but improvement might still be made in a few instances, notably in hymn 1, where the Amen in perfect cadence follows the perfect cadence of the tune: the plagal form for the Amen, should have been used here. In hymn 105 the plagal cadence is twice used: here the perfect cadence is required for the Amen, with the treble on D and E. References under Hymns for Special Seasons are given, as in "Church Hymns," to general hymns suitable for use at those times.

Taken as a whole, this book will probably continue to hold its own, and remain for some years the favourite hymnal of the Church of England. It has been much improved, and is, perhaps, more worthy of encouragement than any other book of equal size. If, however, the compilers are wise in their generation, they will only keep copies of the former edition in stock *for a limited period*, and, at the expiration of the term, supply choirs with the new edition at as low a price as they can afford; otherwise the most powerful rival of the new edition will be the old.

Now, though much may be advanced in favour of the four books just examined as the most complete Church hymnals of the day, yet it must with regret be said, that they can do very little towards advancing common praise in the congregation. The majority of new tunes that are perpetually springing up around us, and of which they freely make use, are written for ideal congregations of part-singers, and are, as vehicles of common song, under our present circumstances, all but useless. Could singing from note, or from syllables or figures only, on the Tonic system, be enforced upon all who have fairly musical ears in our Government-aided schools, instead of the idle, slovenly plan of teaching children, or rather letting children pick up, by ear a few tunes that help them in no appreciable degree to sing anything else whatever; and could a similar mode of teaching be introduced as part of the ordinary curriculum in boys' and girls' private schools, we should, a generation hence, have hundreds of congregations capable of turning such books to musically profitable use.

But, meanwhile, are we to tolerate the monotonous, muttering grumble that, at present, does duty for singing in most of our public assemblies for worship?³² Have not our people something better in them than this? Surely they have. If any one doubt it, let him mix among a congregation when some well-known tune, such as *Old 100th*, *S. Bride*, or *Wareham*—some tune learned in early days—is given out, and he will find that many of our people can sing when we give them a fair chance of doing so. Musically uneducated people are, in middle life, very much slower in picking up melody than in childhood; and this, to some extent, is the reason why, in the multitude of new tunes we expect our congregations to sing, we hear a muttering grumble rather than a hearty song; but another and more weighty reason is, that we give our people, as a rule, such music to sing that they cannot render without shouting, on account of its requiring so frequently the upper notes of their compass, and often notes beyond their compass altogether: in the one case they are led, from shyness, to hum or to mutter rather than to sing; in the other, to invent either a series of dismal howls called "singing a second,"

or some wildly eccentric and discordant progressions that they term "putting in a harmony,"³⁵ or else to cease all attempts at singing whatever.

But there is yet another cause why our congregational singing is miserably ineffective, independent of unfamiliar melodies and impracticable pitch; a cause that it lies with congregations, aided, perhaps, by choirmasters, to remove—*musical incompetence, or indifference as to the manner in which they execute the hymnody, on the part of the congregations themselves*. Some people are naturally incapable of singing at all: others sing badly because they are too lukewarm to try to sing better. "On what principle," says Dr. Hullah, "is a man who has passed his whole life without having devoted an hour's—nay, a moment's—pains to the cultivation of his voice or ear, to make the Church the place, and the Church service the occasion, of his first or only attempts to exercise either? On what principle, I ask, is a man, who, were he even to threaten to utter musical sounds in private society, would be avoided like a pestilence, to be permitted—nay, incited—to annoy his neighbours while engaged in the most serious act of their lives, and to introduce confusion and deformity into the Sanctuary? Is the public exhibition of utter incapacity in any other art or accomplishment encouraged or even tolerated in any other place? It will be said, perhaps, that such a man will be doing his best. I deny that he will be doing anything of the sort. Nine persons out of every ten could, with a reasonable amount of application, and in a reasonable time, learn to sing a little. The Church is not a place for *learning* to sing, but for singing when we have learnt. It appears to me that a disinclination to try to sing in Church, knowing that we cannot, is a sign of respect for the place and consideration for our neighbour, deserving of every commendation."

With regard to the few that are perfectly unable to sing in tune at all, it may be remarked, that it is not incumbent upon them to attempt what they cannot perform. If it had been a necessity of Christian worship that all who take part in it should audibly sing, the Almighty Creator would have made all His people capable of doing so. As acceptable prayer may be independent of attitude or audible expression, so a worthy offering of praise may be made in the congregation though the lips be silent. The totally unmusical cannot praise God any better with their voices than they can without them, though, if they persist in attempting song, they may so annoy and disturb their neighbours as to hinder *their* devotions being worthily offered at all. In this case silence of the lips is a Christian duty to our neighbour that in no way hinders the performance of duty towards God.³⁶

With regard to the many, it is not natural inability but acquired indifference that renders their lazy, discordant attempts at congregational singing a source of musical disorder and an annoyance to more reverent, because more careful, worshippers. This annoyance is, in many congregations, so great, that some worshippers, who gladly embrace the opportunity of praising, in the house of the Lord, with the best member that they have, urge that it would be an aid to their devotion if con-

gregational singing could be suppressed, and the hymnody relegated to a choir capable and willing to perform the duty with some regard to decency and order. It is on this plea—that of decency and order—that some clergymen decline to encourage congregational singing. Who shall say that they have not had some ground of justification?

As a rule, congregations pay not the slightest regard to time, but come lounging in upon their note just as choir and organ are leaving it, and frequently keep complacently two or three syllables behind all through a verse. This is nothing but the result of lazy indifference, and might be avoided by any one who would listen for a bar or two to the time given out by the organ and choir. Laziness, however, is the bane of our congregations. It is exhibited by their general rule of sitting down till after the first verse of every hymn, psalm, or canticle, has been begun by the choir: then they leisurely arise, and shout or mutter away with such an utter and persistent disregard of time, and often of tune, as would at once secure their expulsion from the most elementary of singing classes or glee clubs. The very few congregations that really do strive to execute properly the musical part of the service allotted to them *invariably* stand up *before, not after*, the commencement of the singing. If a singer at a concert should commence his song while sitting, and leisurely arise some time during the first line or two, he would be considered wanting in respect to his audience. If a congregation does this in Church, what is wanting there? and towards whom is that want exhibited?

Is there a remedy for all this? Certainly there is. Much might be done by the efforts of congregations themselves, but something should be done, for and with them, by others. If it is necessary for a Church choir, composed generally of persons knowing something of musical art, to practise together at regular intervals, in order to perform their duties in an orderly and efficient manner, can it be less necessary for a congregation, many of whom know nothing whatever of music, and others, possibly, really much less than they think they know, regularly, though, perhaps, less frequently, to practise their common song, if it is to be rendered with any regard to musical decorum? The question answers itself. If the clergy could induce their congregations to attend, with regularity, occasional practices of hymnody with the choir³⁷ (which should be prepared beforehand), and choirmasters would use their best endeavours at such practices to enable the people to sing with some regard to time and tune,³⁸ the result would probably be, both to render congregational hymnody, so far as it rests with the people themselves, a grand reality instead of a slovenly sham, and to prepare the people to bear a useful part in a very much more difficult—the most difficult—part of musical worship, if it is to be rendered properly, viz., the chanting; a branch of music that in the reformed English Church has never, except in a few modern instances, devolved upon the congregation, nor, indeed, for generations before the Reformation; and which, at present, and until they have learned to sing the simpler hymnody with more skill, congregations ought not, in the interests of order, to be encouraged, speaking generally, to attempt.³⁹

When our people have qualified themselves to sing in time and in tune, they will be entitled, and scarcely till then, *to demand* a style of tune suited for congregational utterance.

Lastly, then, let us try to realize what must be the essentials of a sound, Church-like, congregational tune.

There are two aspects in which it must be viewed.

Firstly, with regard to its artistic purity as an offering of worship in the form of musical art, combined with poetry, to God.

Secondly, with regard to its reflex action, as a means of edification and an aid to devotion, upon the worshippers.

If it be considered in the first aspect alone, purity of style may be preserved, but there is a possibility that it may become too complex or elaborate to aid or edify the congregation.

If it be considered only in the second, there is more than a possibility, almost a certainty, that it will fail to be a worthy offering of art, and that it will in time cease to be a means of edification or an aid to devotion, and become merely a means of amusement.

In Mission-room or open-air services it may be desirable to give the first place to the second phase of the subject; but in our ordinary Church Services both phases demand equal recognition.

The music, then, of the people's song must be technically pure and good, combining sublimity of style with melodious flow, and not exhibiting a craving for trivial ornamentation or restless chromaticisms; its strains must be homogeneous, forming parts of a perfect whole,⁴⁰ and not, as in so many modern tunes, apparently put together chord by chord, and line by line, haphazard; and it must aim at enforcing and developing the meaning of the verse to which it is allied, instead of obscuring it by calling away the attention of the singers from the consideration of pregnant words to the admiration of trivial, tonal impertinences.

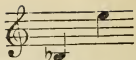
To remedy the present state of our common song is the province of *The Hymnal of the (immediate) future*; and, as a slight contribution to that end, the writer ventures to append a few canons that may no longer be generally ignored, unless our hymnody is still to remain in its present degraded condition, or to be handed over altogether, as it bids fair to be, from congregations to choirs.

CANON I.—*Melodies adapted for the common song of a congregation must be such as are capable of completely effective rendering without the intervention of harmony*—polyphonus melodies rather than melodies homophonous.

CANON II.—*New melodies of this kind must be practically tested by congregations before incorporation into a common hymnal.* Had Ewing and Hursley appeared for a few years in MS., they would, probably, never have been seen in print.

CANON III.—*The range of congregational melodies must be confined to the notes common to average tenor and bass voices in the one octave, and to*

soprano and contralto voices in the other. Thus  should

form the ordinary limits, though an extension to  might

occasionally be permitted, provided that the extreme notes were so introduced as to render them capable of being sung in an easy, unstrained manner.

CANON IV.—*Proper tunes and common tunes must be in use, that monotony and excessive variety may both be avoided.*

CANON V.—*The melodies should be printed in all editions of the hymnal, and their names given.* In the case of proper tunes, the melody should be at the head of the words, but the common tunes *might*, perhaps, be printed together, and a reference inserted to some tune or tunes at the head of the hymn.

CANON VI.—*Verses, or portions of verses, that it may be desirable either to sing without the addition of choir harmony, or to assign to the choir alone, should be indicated in the margin, or by the use of different type.*

The book of vocal harmonies might at first be a tentative one, containing merely four-part harmonies to the melodies of the hymnal; but in the course of time it should be enlarged, and contain in many cases two or three sets of harmonies for use with different verses, arrangements with the tune in one of the under parts, and, perhaps, a few additional and elaborate settings, for choir use only, of some of the hymns, to take the place of "The Anthem," but not to be used at other parts of the service. The organ book should contain, in addition, free accompaniments for "unison verses."

While advocating the rendering in unison by the people of the melodies intended for common, congregational use as the only way under the present condition of things of rendering them at all, the writer would be sorry to restrict choirs capable of singing in harmony to unisonous efforts, and to succumb to the unison craze—for it is nothing less, that has affected so many of the clergy—a craze that some carry to such an extent, as to judge of the soundness of a man's Church principles by his views on this strictly musical question. To insist, as some do, that none but unisonous vocal music shall be sung in the Churches under their care, and then to introduce melodies that cannot be sung in unison by nearly one-half the people present, is not a likely way to get the practicable character of unison singing assented to by musicians, or, indeed, by any persons with the slightest pretensions to common sense; but when, beaten from their sham "practicable" standpoint, they insist upon "unison," and "unison only," as the best way, the only natural way, and intimate to you that the God we worship has set the seal of His approval especially upon it, what is it but to imply that when our Almighty Creator made men and women with various registers of voices, complete in themselves, but *incapable of being used together through their entire compass in unison*, He perpetrated a gross blunder, intending people to use their organs in one particular way, and yet constructing them so that they could only be fully, and without more or less strain, used in another! Unison and harmony both have their uses, though unison ever must be, from natural causes, the more limited in scope. The

unison of a large congregation singing heartily a suitable melody is very effective, but the unison of a small number is miserably thin, and consequently ineffective—a quartet of voices singing in harmony would produce often a much richer and broader effect. Unison singing, too, is almost incapable, except under rare conditions, of expressing pathos: with average resources, harmony fails to present a picture of massive grandeur or resistless might. Let both be used, and used fairly—unison by the congregation, harmony by the choir.⁴¹

This is all we can attain in the present generation: hereafter we may hope that the choral harmony will be swelled by the voices of our congregations; for it must be that 'ere long sight-singing will become a branch of an ordinary English education. Until that time arrives, however, all the four-part hymnals in the world will be of little use, *unless they are compiled on a different principle* to the shoals we see around us; for, whatever indications of a return to a healthier style of tune they may exhibit—and some faint glimmerings of light in this direction begin to appear—most of the books at present so popular, and some of them on many points deservedly so, can do next to nothing, owing to the great musical disadvantages under which our congregations labour, towards providing a grand and massive rendering of OUR CHURCH HYMNODY.

APPENDIX.

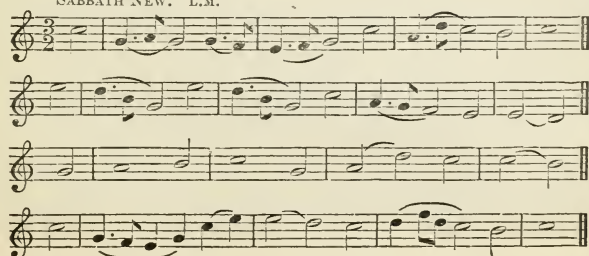
¹ The Congress held at Bath in 1873.

² The letter referred to runs as follows :—"To the Editor of the Choir.—Sir,—I venture, through your valuable paper, to revert to the subject of my speech at the Church Congress at Bath. I need hardly say that an extemporaneous address of limited duration is hardly calculated to contain the whole of my views on the almost inexhaustible subject of Church Music ; but fully believing that our present hymnary is utterly unworthy of the Church, I emphatically protested against the effeminate and emascuolated tunes which are now so generally used in the sanctuary—to quote the Rev. W. H. Pullen—'such rhymes as none but the present century and the latter half of it has ventured to employ—such a metre as no poet ever yet conceived—such grammar as only nursemaids have hitherto delighted in—such ambiguous paraphrases and double-compound epithets as must have been intended to mystify rather than instruct—this is what anybody may fairly expect to find who opens at random one of our modern hymn-books. As for the tune, it will be difficult to say whether it be an importation from a Dissenting meeting-house, or some third-rate Roman conventicle. Its vulgarity will suggest the one—its washy sentimentalism the other.' Personally I have faith in the modern development of music, but surely the present rampant effusions are distinctly opposed to the solidity and joyful sound of the old psalmody ; tunes, perfectly secular in character, are now sung at express speed, and sensational rant appears to have taken the place of serious, thoughtful music which possessed intellectual conception combined with sacred feeling. It is never too late to mend ; may I express the hope that absurdity has now almost reached its climax, and that common sense may yet return at no distant period.—I am, etc., George B. Arnold —The Close, Winchester, Nov. 18."

³ The Psalms of David for the use of Parish Churches, the music selected, adapted, and composed by Edward Miller, Mus. Doc., London, 1790, will show the class of tune in use at this period.

⁴ In "Ancient and Modern Psalm and Hymn tunes, adapted to the Rev. Edward Bickersteth's Christian Psalmody, by William Hutchins Callcott," London, 1840, will be found specimens of the rubbish which came into Church during the latter part of the 18th century, and up to the date of the publication. Among the good, staple tunes will be found such wretched effusions as *Miles Lane*, *Broomsgrove*, *Cambridge New*, *Devizes*, *Lydia*, *Ashley*, *Shirland*, *Falcon Street*, *Martin's Lane*, *Anniversary*, and *Portsmouth*. Under the title *Baden* appears the German air known as "Buy a broom." The melody of another tune, *Sabbath New*, from which, possibly, the composer of "Polly Perkins" derived his inspiration, is subjoined :—

SABBATH NEW. L.M.



⁵ *Islington*, a L.M. tune, by the Rev. M. Madan (in Callcott's book), mangles words in the following fashion :—

“ In every pang that rends the heart,
The Man of Sorrows had a part ;
He sympathizes with our grief,
And to the suff—
And to the suff rer sends relief.”

⁶ “The Organist, in many cases, is the last man in the parish who is consulted either in the choice of the music, or in its performance when chosen. If he ventures to make a suggestion he is extinguished then and there. Either he is ignorant, and has no opinion to give, or else he is a prejudiced professional, and his opinion is not worth having. The real musical despot is the unmusical parson—or more frequently, perhaps, the unmusical parson's wife—encouraged by a few self-taught amateurs from among his flock, with just enough learning to gloss over their unfathomed ignorance, and just as much conceit as you please. . . . The plain fact being that some of the High Church clergy have put forward theories which no musician will accept, and now they propose to get out of their difficulty by snubbing the whole profession, and coolly telling you that all the leading musicians of the last three hundred years did not know what Ecclesiastical music means.”—*Our Choral Services, by the late Rev. H. W. Pullen, M.A., Minor Canon of Salisbury.*

⁷ “Priests have taken it into their heads that so long as they are zealous and Catholic minded they are quite competent to establish and carry on a choral service, though in the midst of their most energetic efforts they rather take a pride in confessing to you that they do not know one note from another. How, then, can we wonder that so much trash should be sung in Church, and so much nonsense talked out of it? What should we expect to happen, if a number of the clergy, on the strength of being earnest High Churchmen, were to undertake, with their own hands, to build a Cathedral? And yet they have made equally ridiculous attempts in dealing with Church music. They have compiled hymn books, and, alas! written tunes; . . . they have tyrannized over and worried their choirs, and forced their own private theories upon men and boys who knew ten times more about music than themselves; they have done their best to degrade educated musicians into mere machines for playing the organ, and in all other matters have either negatively dispensed with them, or positively snubbed them.”—*Our Choral Services, by Rev. H. W. Pullen.*

Church music, to the youthful curate who can just play a hymn tune on the pianoforte, cornet, or violin, frequently appears to be the one subject that may safely be dogmatized upon with the smallest possible amount of knowledge—the one art that needs no apprenticeship. The “musical” deacon is truly “Sir Oracle :” he reminds one of the hero Hosea Biglow sings :—

“ For John P.
Robinson he
Sez they didn't know everythin' down in Judee,
But John P.
Robinson he,
Sez the world 'll go right ef he hollers out Gee.”

No amount of musical practice can ever make up for the want of theoretical knowledge. The ability to play a hymn tune no more qualifies a man to criticize one or to write one, than the ability to put up a rabbit hutch qualifies him to pose as an architect. The truth is, there are as clearly differences in style in Church music as there are in Gothic architecture. These, as a rule, the musical clergyman, for want of technical education, cannot distinguish; he can only discern the *individual characteristics* of a tune, not those that belong to the tune as one of a *class*. Hence, if the individual characteristics please him, he pronounces the tune “good Church music;” and if they do not favourably impress him, the tune is condemned. The probability lies that both tunes—the accepted and the rejected—belong to the same class, and are of equal merit, the only difference being that one is not the other. It is often through the *dicta* of young gentlemen of this class (that dub themselves Precentors, or get their incumbents to call them so, and turn all the musical arrangements of a Church topsy-turvy), that many of our best

people's tunes get discarded, and their places filled with compositions of whimpering sentimentality that may, perhaps, tickle the ear, but never can touch, as good music *can* touch, the heart.

⁸ All our Psalters for Anglican chants are more or less based upon the modern flippant Cathedral use, except these five: *The Psalter*, by the late Rev. Sir H. W. Baker, Bart., and Mr. W. H. Monk (this has the additional advantage of suiting Gregorian forms as well, and is also the most complete chant manual out); Mr. A. H. Brown's *Anglican Psalter and Canticles*; the *Sudbury Psalter*; the S.P.C.K. (also for Gregorian forms); and the writer's *Anglican Psalter Noted*. These works were published in the reverse order in which they are here mentioned.

⁹ If a mixture of duple and triple rhythms be allowed, some of these tunes may be considered, in a wide sense, metrical—rhythmical would, however, be a better term; but they frequently do not belong to the same sub-division of metre as the text: e.g. L.M. verse has four rhythmical periods in each line, as—

Je | su the | Fa ther's | only | Son;

but tune 13 (2) in "The Hymnal Noted" gives the following rhythmical arrangement—

Je | su the | Fa ther's | on— | —ly | Son,
Whose— | death for | all Re | demp— | —— | —tion won,
Be | fore—the | worlds— | of— | God— — | —most | High,
Be | gotten | all—in | ef— | —fa | bly.

The number of rhythmical periods does not correspond with the number in L.M. verse in any one line out of the four.

¹⁰ "Music and theology appear to have run in parallel lines. Parallel with the Anglo-Catholic Library. . . . the music books and psalm-tunes of the Tudor period were in great demand. . . . Then succeeded the mediæval period. Anglican theology was at a discount and Anglican Church music shared its fate. . . . and the English Church was flooded for a time by an influx of Gregorian music. The third era has recently commenced. Of course an Anglican divine, such as Collier, who declares that 'Religious harmony should be moving, but noble withal; grave, solemn, and seraphic, fit for a martyr to play and an angel to hear,' is simply pooh-poohed. The new era folks . . . do not care a rush about singing praises 'with the understanding.' They go in for 'development' both in theology and music, and are champions of what they are pleased to call 'hearty' services, where lungs and rapidity carry the day. . . . 'Severity' has no longer a charm for them, the strain has been too great, and, like all converts, they have embraced the opposite extreme. Bent on laxity, preferring their own sweet licence to any law, they have turned round and copied their older dissenting brethren who, on the avowed principle that 'the devil ought not to have all the best tunes' adapted to their hymns every available musical phrase, whether it came from Church, chapel, concert-room, or theatre. . . . Ancient with the ancients; Gregorian with the mediævalists; semi-Anglican with Churchmen; secular with Dissenters; nothing is too good, or too bad, for impressment."—M.C., in *People's Magazine*.

¹¹ "Those who exhibit the very antithesis to Puritanism frequently set whole parishes in ferment because they will not temper their zeal with discretion, sobriety, or decorum, but, seizing upon the one pretext of 'heartiness,' yell like savages, and call it 'making melody in their hearts.'"—M.C., in *People's Magazine*

¹² The writer feels bound to state that he knows some country parishes where the exertions of the clergyman's wife have raised the style of the music to a level far above that of many a town church where a professional organist is engaged; but "the result of female control is usually to make a service a thing of shreds and patches, a Joseph's coat in bad condition; a bit of Cathedral service, a bit of pure Gregorian, a bit of hybrid ditto, a bit of mawkishness in the shape of a hymn tune, and probably some other trash that has been heard at a 'correct church.'"—Anon, in *Musical Times*.

¹³ In the preface to "The Supplemental Hymn and Tune Book," the Rev. R. Brown-Borthwick impresses "upon those of his brother clergy and lay amateurs,

who take a real interest in the cause of Church music, the necessity of resisting the present infatuation for melodies unsuited to Church use, which are threatening, under the delusion of thus encouraging 'hearty' singing, to destroy the dignity of the musical service of the sanctuary. It must be borne in mind that the multitudinous bellow of a secular tune (albeit a lively one) to sacred words does not argue heartiness in the sense in which it is the object of Church art to foster it, and that undignified rapidity does not in any way add to true 'spirit' in hymn-singing. The music of our Churches is becoming thoroughly debased by the almost exclusive adoption of what are called 'pretty' tunes, and the frivolous effusions which greet the ear Sunday after Sunday (in too many cases to the exclusion of our noble Psalm tunes) are enough to make a musician weep. It is an error to suppose that, in order to obtain congregational singing, recourse must be had to semi-secular melodies, or to those worse violations of good taste and true reverence (in the shape of adaptations) which too often find a home in Churches where the niceties of worship are supposed to be most punctiliously studied."

Everything now is at high pressure—doctrine, ritual, prayers, and praises. In attaining our present speed in hymn singing we have in great measure lost good quality of tone, distinct articulation, and, what is more important still, a devotional spirit. It may scarcely be believed, but is, nevertheless, strictly true, that the writer once took part as a chorister in a singing practice at which the clergyman beat time for "Onward, Christian soldiers," to Haydn's tune, at a speed in excess of the rate 160 by the metronome, not for the *minim*, but for the *semibreve*! The hymn was then sung in procession in Church, and it will not be wondered at that the basses could not take their skips of fourths and fifths with sufficient rapidity, and had eventually to become melodists.

¹⁴ Such as :—

" We tread in the might of the Lord of Hosts,
And we fear not man nor devil ;
For our Captain himself guards well our coasts,
To defend His Church from evil."

After this why should we not have a sacred version of—

" We don't want to fight,
But by Jingo if we do."

for both appear to be the offspring of brag?

¹⁵ "Many modern hymns, and some of them the most popular, are very namby-pamby and strangely silly; they are full of erroneous conceptions of all sorts of things—of God, of heaven, of hell, of angels, and I know not what besides. Many of them are grossly materialistic, and I believe that such have tended to form that sadly materialistic and superstitious conception of Christ's presence in the Sacrament which is so prevalent. Some of the hymns are far too unctuous, sensational, and sentimental: and popular theology is, I am certain, formed by them in two different directions—one materialistic and the other emotional; but whether they resolve religion into a spectacle or sentiment, it is equally removed from the sober teaching of the Church of England."—*Bishop Fraser*.

¹⁶ At a Baptist Prayer Meeting at Cannon Street Chapel, Birmingham, some years ago, "one old man was called upon to pray, when, after praying for many things, and at most of us, he said: 'O Lord, I am glad Thou hast opened a place for Thy worship at Harborne on a Wednesday night. Lord, prosper Thy work. Lord, Thou knowest I should like to be there; but Thou knowest that I have to go to be shaved on that night, else, Lord, I should be there.'"—*Father Frank, in Local Notes and Queries, from the Birmingham Weekly Post*.

¹⁷ The writer, in an "Index of Tunes" to a Hymnal entitled "Hymns and Intros for the Service of the Church, arranged according to the Seasons and Holy Days of the Christian year," London, Masters, 1870, has endeavoured, so far as the material within his reach permitted, to apply this principle.

¹⁸ The statement that some of the more florid Gregorian hymn tunes are ornamented versions of simpler forms has been disputed by the Rev. S. S. Greatheed (*vide* a correspondence in *The Choir* from Jan. 31st to April 2nd, 1874), but as the practice was common with the psalm chant, there appears to be no *prima facie*

reason why it should not have been followed with the hymn tune. In the first edition of "Hymns A. & M." the tunes to hymns 138 and 84 are simple and florid versions of the same tune. Mr. Greatheed suggests that the different versions of tunes are accidental variations : in some cases they no doubt are, through errors in copying, or the uncertainty of oral tradition ; but when one note is turned into three there is surely room for another hypothesis. Most of the florid Gregorian hymn tunes, however, are, probably, not elaborations of simple forms : they are simply see-saw, irregular tunes, lacking definite melody, and betraying a continued restlessness, with a redundancy of non-essential notes leading nowhere.

¹⁹ As "there can be no longer any hope, even in the minds of its warmest advocates, that Gregorian hymnody, as it has hitherto been presented to us, will supersede as a distinctive style the productions of later times, would it not be a wise thing for its admirers, instead of endeavouring to make the florid tunes of this class popular, to take all that is essentially good in mediæval art, and, restricting it as far as may be within the limits imposed by metre, and bringing it more into accordance with our modern scales, both to preserve to our use carefully and reverentially modified forms of old Church melodies, linked with appropriate harmonies, and to give us new tunes, breathing the severe, devotional spirit of the old, that would put to shame and flight some of the namby-pamby secularities of the day? Surely to do this, to enshrine all that is good and true in the music of the past in that of the present, would be better than to retrograde, and ignore the progress of musical art by discarding the scale of civilized Europe in favour of the artificial conventionalities of a departed age."—*The Writer, in The Choir.*

²⁰ The vocal range for tenors and basses *combined*, and in the octave above for trebles and contraltos, is from C to D or E, its ninth or tenth above ; consequently, hymn tunes that are to be *really* congregational must not exceed the limits which nature has assigned.

²¹ Of 192 tunes in "Hymns A. & M." 92 ascend no higher than D in the melody, and 100 exceed it, while one tune of the 92 is repeated a key higher, making 101 for the second list. Thus, half the tunes in the book, allowing for a few exceptional cases, have too high a range to be sung in unison, without strain, by the bass voices of a congregation.

²² "An execrable spoliation of the lively, piquant, and sarcastic melody of *Se vuol ballare, Conte Almaviva*, in its almost blasphemous misapplication to Keble's exquisite poem, 'Sun of my soul.'"—*Professor G. A. Macfarren.*

²³ "It is almost amusing to see the care with which people select out of such a book as "Hymns A. & M." the very worst compositions they can find in it."—*Rev. Berdmore Compton, at Church Congress, 1873.*

²⁴ "The sublime in every art, though least attractive at first, is most deserving of regard. For this quality does not strike and surprise, dazzle and amuse, but it *elevates and expands the mind*, filling it with awe and wonder, not always suddenly, but in proportion to the length and quantity of study bestowed upon it. The more it is known, the more it will be understood, approved, admired, venerated, I might almost say, adored."—*Dr. Crotch.*

²⁵ "A timid, self-distrusting man will proceed, as it were, to canvass his congregation ; he notes down objections and acquiescences, and proceeds to balance them against each other ; he yields a point here, and sometimes, also, gives up a principle there ; he reforms one faulty part of the service at the dictate of common-sense and progress, and he leaves another untouched to conciliate prejudice and self-asserting ignorance. In the end his service is thoroughly inconsistent ; and, with bitter disappointment, he is secretly conscious of having missed an opportunity, while he has disappointed his supporters, and failed to propitiate his opponents. . . . It is the province of the clergyman to determine the tone that shall be represented in any separate place of worship. But equally clearly I consider it to be the office of the musician to see that the tone of worship is consistently carried out in its musical phase, without exaggeration on the one hand, or incompleteness on the other. . . . Arrangements having no unity of plan or definite purpose simply bewilder the congregation, and give rise to much

discussion and perhaps not a little heart-burning, without producing an effect at all proportionate to the forces set in motion. . . . The plan of the musical service should not remain a mystery to those who form the congregation.”—*Mr. J. Barnby, at the Church Congress, 1873.*

²⁶ Many of our Church services are too exhibitional, and seem to be held rather for the glorification of organists, solo trebles, altos, tenors, and basses than for the glory of God. This in the past has been mainly the fault of lay-musicians, but some of the clergy have lately erred in the same direction. On this point Mr. Barnby well says—“The basis on which the musical service, to be really efficacious, must be built up is a patient and intelligent consideration of the requirements and wants (not always the wishes) of the congregation. . . . Of the various phases of zeal without discretion, one of the most lamentable appears to me the persistency which endeavours to force upon a congregation a musical service utterly unsuited to its capabilities and requirements. . . . But of all the errors which cry aloud for a remedy, the worst to my mind is perpetrated in the endeavour to draw a new congregation to a Church, or to fill up the thinned ranks of a decreasing flock, by the exhibition of startling novelties, and what I should term musical *tours de force*. The evil of making the musical part of the service a means of counteracting the deficiencies of the rest strikes at the very root of Church morals. . . . The motives by which many are led thus to endeavour to fill their Churches are, I am ready to believe, of the most praiseworthy kind. Anxious to be ‘all things to all men,’ they consider such a device to attract a congregation as having nothing objectionable in itself. But as on the one hand we are all shocked when we hear the enunciation of startling vulgarisms or profane allusions in a sermon, and are unwilling to condone such offences on the plea of their alleged awakening tendency, so I hold it to be alike objectionable and futile to endeavour to bring a congregation into a Church by tickling their æsthetic susceptibilities.”—*Mr. J. Barnby, at the Church Congress, 1873.*

²⁷ Taking it into custody, as it were, with the shade of the Rev. W. H. Havergal and the Rev. S. G. Hatherly, Mus. B., for policemen.

²⁸ “Let an Organist when treating for a vacant post have a thorough understanding with the Incumbent as to the style of service to be adopted, and the extent of control to be allowed him over the choristers or the musical part of the service : he can then accept the post or not at his pleasure ; but, having accepted it, let him be careful to uphold the Incumbent in his proper position as the responsible director of the service, being ready to advise on all musical matters whenever he is required to do so, but never overstepping of his own accord the bounds set to his authority, either by the terms of his agreement or by Ecclesiastical law. I think the Organist would have to stipulate that the Incumbent alone should give him his orders. Raw deacons and priests of four or five and twenty years of age often fancy that the grace of ordination enables them to solve in a moment difficult questions that have been subjects of thought to musicians for years ; and, what is worse, they often act, unless they are prevented, according to their belief, and frequently cause either the breaking up of the choir or the unpopularity of a musical service. Beadledom, in the shape of vestry interference, should be resisted. If any layman is to have control over the music it should be the Organist himself, as he must necessarily have some knowledge of the matter. I never knew any instance of extraneous lay interference that did not have for its end, either by design or by accident, the degradation of the service.”—*Anon, Musical Times.*

²⁹ It would be well if hymn writers would remember that “the irregularity of numbers, which is a source of beauty in reading, is an unconquerable awkwardness in song.” The accent of the tune is invariable, and, if good effect is to be obtained, the accent of the verse must correspond : yet hymn writers complacently commit offences in this particular of which musicians justly complain.

³⁰ The writer has had some experience of this mode of treating L.M. and other hymns, extending over a quarter of a century, and he has always found the plan succeed both in infusing life and vigour into hymns that would otherwise have dragged, and in giving a degree of pleasure in their vocal delivery to the choir and

congregation. Good chants for the purpose are Battishill in A minor, Boyce in D, Crotch in C, Flintoft in G minor, Robinson in E flat, &c.

³¹ A few years ago, all the triple time L.M. tunes were unceremoniously expelled from Church as unsuitable: now, triple time is in favour, and in a more objectionable form than before. Dr. Dykes, who perhaps has done, unintentionally, more to kill the old chorale, than any other writer of hymn tunes during the past fifteen years and whose influence on hymnody, despite a few good tunes, such as *Hollingside*, *Dominus regit me*, &c., has been directly harmful so far as its congregational character is concerned, has been a great offender in this particular.

³² After a course of *Breslau* to this hymn, let the reader try a double chant, though not one of too jubilant a character, and note the effect.

³³ The writer has found this habit very prevalent among children in National Schools in the Midlands, so much so that he has often wished that singing from ear in day schools might be absolutely forbidden.

³⁴ "Were a musician called upon to describe it, he would perhaps say that the 'customary psalmody' was a noise produced, for the most part, by the youngest and least instructed members of an average congregation, accompanied by a sort of cacophonous humming, the result of an impotent sense of duty on the part of their elders."—*Dr. John Hullah*.

³⁵ "There is a class of volunteer vocalists in the performance of Church music, whose efforts are still more pernicious to good effect, still more destructive of devotion, than are those of persons whose musical organization is wholly undeveloped. . . . The evil they commit is the improvisation of what they suppose to be a part in the harmony; and its execrable result is that, should such part by possible good fortune accord with the paramount melody which is in course of performance, there is not the remotest chance that several simultaneous improvisations can harmonize with one another, and they consequently produce cacophony incalculable. A very powerful body of unison may, to a general ear, so greatly outbalance one or more stray wrong notes, that good sense and decorum may not be offended by their accidental occurrence; but a systematic perseverance in inharmonious harmony is not to be veiled, and will force itself most vexatiously on the auditory nerves of all who stand within the range of its sound."—*The Music of the English Church, by Professor G. A. Macfarren*.

³⁶ "There are many to whom the Choral Service has been a matter not of excitement, but the best auxiliary of a tranquil devotion, who feel and fully believe that they are really joining in the service of the Church, when contributing only in a whisper to the voices of the Choir. They believe that the best of everything ought to be given to God. They give the best they can: the internal worship of their hearts, the outward homage of their bodies: but believing their audible voices would but mar that harmony, which has its place in His service, as being a system of His own ordaining, they are content not indeed to be silent (to Him they are not silent), but to be still."—*The Choral Service, by the Rev. Dr. Jebb*.

"We the while of meaner birth,
Who in that divinest spell,
Dare not hope to join on earth,
Give us grace to listen well."

—*Keble's Christian Year*.

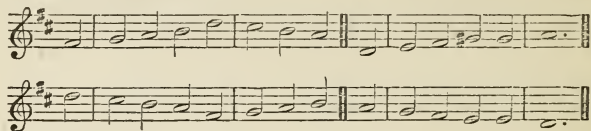
³⁷ A teacher of singing will frequently find a pupil coming for a few lessons, "just," as he will say, "to enable me to amuse a few friends when I go out," who will pay his two or three guineas willingly for the purpose expressed; but how often does the master find one come to be taught, not how to amuse, but how to offer his musical worship with equal decency? Probably, never!—any thing is good enough for God!

³⁸ If the choir-master can induce the members of the congregation at a practice to sing a hymn verse by verse alternately with the choir, he will find it materially aid in improving the general singing.

³⁹ The chanting of very many otherwise well-drilled *choirs* is disgraceful. An uneclesiastical style of pointing, based on usages of the "Restoration" period,

when the old chanting rules had been forgotten, is, however, mainly the cause of this.

⁴⁰ The following melody, written by a clergyman ignorant of technical musical knowledge, except of the most rudimental character, makes a far better people's tune than many composes of professed hymn tune writers, owing to its consistently homogeneous structure.



The third line consists of the first with its two halves transposed, and the fourth is an imitation, by reverse movement, of the second, without modulation. The whole tune is built up from a simple scale passage of four notes, by sundry imitations.

⁴¹ There is a theoretical musical difficulty respecting combining unison in the octave and harmonized singing. But the *stronger* octave unison of a congregation singing with a fair amount of vigour will not produce a disagreeable effect when combined with the *weaker* harmony of the choir, except where the melody through being doubled in the octave below makes consecutive perfect fifths with the alto or tenor. In such tunes the choir might sing in unison with the congregation, or have certain verses assigned to them alone for harmonized utterance, for a very fine effect might be produced by the occasional alternation of congregational unison and choir harmony. The difficulty, which mainly arises through tunes that are written without regard to the present conditions of effective congregational delivery, may, however, be pronounced more theoretical than practical, as the power of the unison properly sung, and supported by a correctly written organ accompaniment, would be quite sufficient to mask the ill effect of occasional consecutive fifths between one of the inner parts and the sub-octave melody. The rule against the admission of consecutive perfect fifths, though one that must be *generally* retained, is yet to some extent arbitrary, and is departed from in certain instances. Nature departs from it by giving faintly the 12th as a harmonic to each sound; the organ copies nature with a stronger twelfth, and by the introduction of fifth-sounding stops softly voiced; and occasional weak consecutive fifths from a few tenors or altos, above a strong unison from a congregation, would but approximate somewhat to these effects. The result, at its worst, would be infinitely more tolerable than consecutives in accurately balanced harmony.

[BY THE SAME AUTHOR.]

THE ANGLICAN PSALTER NOTED :

Being all the Canticles, Psalms, &c., pointed according to the best method, and set to suitable Single Chants in short score.

PRICE 1s. 8d. METZLER & Co., 37, Gt. Marlborough Street, London, W.

In this Psalter, which was originally published in 1864, the oldest system of adapting English words to the Anglican chant, the system employed by Tallis, and, in a later age, by Drs. Turner and Boyce, has been re-introduced. As a rule, one syllable has been assigned to each note in the mediation and cadence of the chant, and, in those cases where a rigid adherence to the syllabic system would have interfered with the correct accentuation of the words, *diæresis*, the assignment of two notes to a syllable, has been generally preferred to *synthesis*, the assignment of two syllables to a note. The first rule was recommended by Archbishop Cranmer, "as near as may be for every syllable a note, so that it may be sung distinctly and devoutly;" and the second, after its adoption in this Psalter, was laid down, at the Church Congress of 1871, by the late Rev. Dr. Dykes: "the more we conform to the ordinary Gregorian rules of pointing, even for Anglican chants, the better. Let it be quite syllabic wherever possible. Where this cannot be, sing two or even more notes to a syllable; but never, save in the most extreme cases—and at the close of a whole or half verse absolutely never—two or more syllables to a note."

The advantages of this system are :—

1st. Its simplicity, and the consequent ease with which it can be mastered by the most rustic choirs.

2nd. Its intelligibility, owing to the prolongation of the vowel sounds in the mediation and cadence, to worshippers at a distance from the choir.

3rd. The avoidance of the necessity for dropping the chant or losing the beat at the end of each verse, faults of frequent occurrence when two or more syllables are sung to the final note.

4th. The practicability of adopting an equal, and even a rapid, pace in the recitation, mediation, and cadence, without gabbling or any irreverential effect being produced.

Table of the aggregate number of instances in which synthesis and diæresis are employed in *Venite*, *Benedictus*, *Magnificat*, *Nunc Dimittis*, and *Gloria Patri*, in certain Psalters.

	Cathedral.	Mercer.	Warren.	Janes.	Oxford and Cambridge.	Onseley and Monk.	Baker and Monk.	Christian Knowledge.	Brown.	Heywood.	Sudbury.
Synthesis on final note of mediation on cadences ..	33	33	33	32	31	25	15	15	0	0	0
Synthesis in other parts do	20	22	20	18	20	16	25	16	20	10	10
Diæresis in do. do. do.	18	11	6	9	6	15	31	34	40	42	37
Total number of departures from syllabic union	71	66	59	59	57	56	71	65	60	52	47

"Mr. Heywood's Anglican Psalter is well done, and the chants, all single ones, carefully selected. For the satisfaction of those likely to adopt this book, which we can very warmly recommend, we may observe that the author, in his preface, returns acknowledgments to Messrs. Havergal, Helmore, Smith, Chope, and Dr. Oldknow; to Dr. Rimbault, Dr. Monk, Messrs. Macfarren, Steggall, Hopkins, Hatherly, Horsley, and others. Names good enough for anything connected with Church music."—*The Choir*.

EXTRACTS FROM LETTERS.

From E. GUNTON, Esq., R.A.M., Organist of S. John's, Birkenhead, Oct., 1864—

“Your Canticles are recommended for use in this part by the Wirral Church Choir Association.”

From JOHN HILES, Esq., Organist of All Saints, Brighton, Feb. 1st, 1865—

“The collection of chants is admirable, and the work altogether very nicely got up. The mode of pointing is somewhat novel, and clashes a little with old notions. I have no doubt that with the care and attention that ought to be bestowed upon it, and sung with the smoothness that it evidently requires, we shall find it an improvement upon the old method of jumbling syllables together.”

From CHARLES STEGGALL, Esq., Mus. Doc., Cambridge, Organist to the Honourable Society of Lincoln's Inn, April 12th, 1865—

“I congratulate you upon having produced a Psalter far, very far, removed above the average of the many similar works which are constantly appearing. I allude to the pointing; but the chants are of a sterling Church character, and well arranged, and the ‘get up’ of the book extremely beautiful.”

From the Rev. R. F. SMITH, M.A., Minor Canon of Southwell, April 18th, 1865—

“The pointing falls in exactly, so far as I have seen, with my ideas, and the collection of chants seems to have all our old favourites, with many good new ones. Your Psalter is decidedly the best in every way that has come under my observation.”

From the Rev. C. HEATH, M.A., Vicar of Ward End, August 8th, 1865—

“I consider the Psalter published by Mr. Heywood to be very well executed: the selection of chants is good; and his method of pointing I found, on trial, preferable to that adopted by any other Professor of Church music I have yet met with.”

From the Rev. F. H. THOMPSON, M.A., Vicar of Llanllwchaiarn, and Rural Dean, Oct. 22nd, 1866—

“I have long been in search of a well pointed Psalter, and after examining carefully many different styles, Ouseley and Monk among the rest, I have come to the conclusion that your Anglican Psalter is by far the best. It possesses two qualities which distinguish it from the others. It is chanted with more ease, and when chanted *by a number of voices* is much more distinct. I have introduced it for some time into my Church, and have recommended it to others, and I have no doubt that it will eventually supersede the present clumsy style of pointing. The present edition of your Psalter is everything that can be desired, and the repetition of the chant at the top of the leaf is a great improvement. . . . Pray excuse the liberty I have taken in addressing you, but I feel much interest in this subject, and shall be delighted to see your Psalter more widely known and more generally adopted.”

From the Rev. W. GRIFFITHS, M.A., Vicar of S. Nicolas, Birmingham, July 17th, 1873—

“I heartily wish that I had known your Psalter a little earlier. I like your principle very much.”

From the Rev. F. SMITH, M.A., Vicar of S. Mary's, Aston-Brook, Nov. 29th, 1873—

"Your Psalter has been in use in S. Mary's Church, Aston-Brook, for ten years. I always liked your pointing, and thought that it brought out the sense of the Psalms and Canticles."

From the Rev. W. B. BENISON, M.A., Vicar of S. Paul's, Balsall Heath, Dec. 1873—

"The Psalter of Mr. Heywood has been for several years in use in my Church, of which Church Mr. Heywood is the Organist; and though I am unable, from imperfect musical knowledge, to speak critically of his work, I can say that it has been highly and favourably spoken of by most competent judges, and will, I believe, become the better liked as it is the more known."

From the Rev. R. R. Choze, B.A., Vicar of S. Augustine's, South Kensington, author of "The Congregational Hymn and Tune Book," "Carols Ancient and Modern," &c., Dec., 1873—

"For more than two years I have used your 'Canticles and Psalter' (Anglican) in my Church at our second Evensong. The pointing works well, and is unquestionably good. The boys have no difficulty in reading it off at sight. I should be sorry to exchange the book for any other Anglican Psalter."

From EDWARD HAKE, Esq., Organist of S. Sidwell's, Exeter, Jan. 1st, 1874—

"Nine years since I introduced your Psalter at S. Sidwell's Church in this city, where it has been in use ever since. The principle you seem to have worked upon is that of one syllable to the last note of the mediation and cadence of the chant. This appears to me to be the only means to adopt in order to obtain orderly and consistent chanting."

From the Rev. EDWARD SEYMOUR, M.A., Precentor of Christ Church Cathedral, Dublin, Nov. 10th, 1880—

"I send you a letter I received some time ago from Mr. Horan, our able Assistant Organist and Master of the Boys, expressing his opinion of the pointing of your Anglican Psalter, which we use in Christ Church Cathedral. Into the general question of chanting I will not enter, further than to say that after several years' experience of your system of pointing I much prefer it to any other that I have yet seen. It is difficult to overcome the old prejudice that exists in favour of the polysyllabic system to which we have long been accustomed, but I am sure that by persevering in the use of your pointing it will grow upon the public taste, and after a time make people dissatisfied with the former system. In Christ Church Cathedral the words of the Psalms are always very audible, which I attribute to your pointing, which sets the words *musically* to the mediation and cadence of the chant, that is, in the same way as the words are ordinarily set to music—syllabically, or two notes to a syllable rather than two syllables to a note. At the same time you do not treat them with the cast-iron stiffness of an inflexible system that cannot be made to adapt itself to exceptional cases; and hence it is that I consider your Anglican Psalter supplies an acknowledged want more perfectly than any other that I have seen, and gives us a system of pointing which, in my opinion, is at once simple, vocal, and effective."

(Copy of Mr. HORAN's letter.)

"Oct. 16th, 1877.

"Rev. Sir,—You have asked me for my opinion of Heywood's Psalter. Having used the book for a considerable time in the training of the Choristers, and having

examined every verse of the Psalms, I find it the very best arrangement I have ever used. The words flow naturally, as they should in reading, and they are placed in such a manner that the accent is easily found. A strong syllable hardly ever comes in a weak place. In every phrase a single syllable is placed in the last bar, giving a good opportunity for breathing, and the second-last bar so often has but one syllable that a great deal of the *marcato* so disagreeable (particularly in congregational chanting) is done away with ; besides it lengthens the reciting note and thereby lessens the number of hyphens.—I remain, Rev. Sir, yours faithfully,

“JOHN HORAN,

“Assistant Organist, and Choirmaster of Christ Church.

“To the Rev. Precentor Seymour.”

From T. G. LAURENS, Esq., Organist and Choirmaster of S. Anne's Church, Moseley, Jan. 23rd, 1881—

“I am familiarly acquainted with Mr. Heywood's Psalter, having been an adult chorister for five years in S. Paul's Church, Balsall Heath, where it is used ; and I can unhesitatingly say that, for simplicity, and for getting boys to sing with ease in that somewhat difficult accomplishment—chanting, no book in my judgment surpasses it.

“Although I do not use Mr. Heywood's Psalter in my choir, I may say that, had I the opportunity of making a change—in general not a matter to be lightly undertaken—I should undoubtedly adopt his, or some other, book, worked out on the same principle.”

The following may be obtained only from the author, Hanbury House, Camp Hill, Birmingham, post free at the prices affixed :—

THE CHORAL OFFICE OF MATTINS AND EVENSONG, as used by the Choral Association for the Archdeaconry of Coventry. 3d. each, or 2s. per doz. The service may be sung from this manual in four different ways, in all of which the plain chant will be prominently brought out.

PSALM XXIV., “DOMINI EST TERRA,” pointed and arranged to an Ancient Theme, with varied vocal and instrumental harmonies, for Festal or Processional use. 2d. each, or 1s. 4d. per doz.

SUCH AS ARE PLANTED IN THE HOUSE OF THE LORD. Short four-part Anthem for Saints’ days, and Choir or Harvest Festivals. 4d. each, or 2s. 8d. per doz.

“Claims praise for its clearness, vigour, and general simplicity. It makes no pretension to elaborate choral effects, and its harmonies, points of imitation, and modulations are of a simple, manly, straightforward character. We recommend this Anthem to managers of country choir festivals.”—*The Choir*.

HYMN OF THE CHURCH MILITANT. “Forth to the fight, ye ransomed.” For Processions, &c. Written by the Rev. W. H. Kirby. 2d. each, or 1s. 4d. per doz.

“**THOU** art gone up on high,” to tune *Hanbury*. 1d. each, or 8d. per doz.

DEVOTIONS FOR CHORISTERS. 3d. each, or 2s. per doz. A few copies of “Vestry Prayers” from the above, on large cards, for framing or illuminating, in Church type, 1s. 6d. each.

SOME NECESSARY CONDITIONS OF SUCCESSFUL PIANOFORTE PLAYING. For distribution by teachers to pupils and their friends. Large size, 1s per doz., or 5s. per 100 ; small size, 8d. per doz., or 3s. 6d. per 100.



